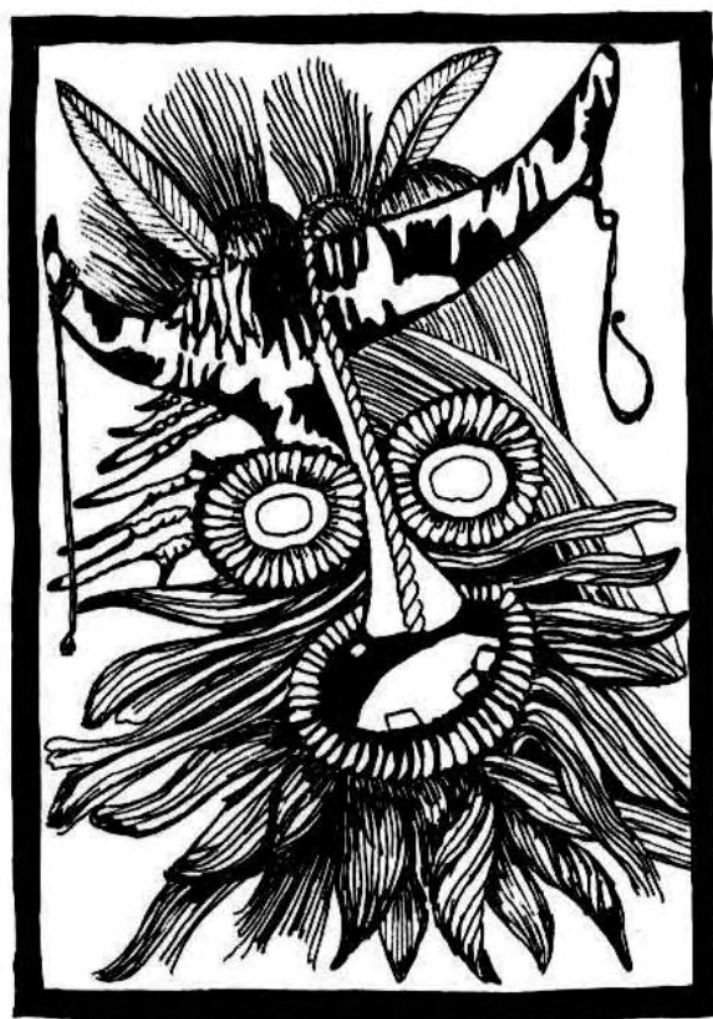


Serban Nichifor

SACRED MUSIC
(1976-1989)

- Anamorphose (1976) – p. 001
- Carols (1978) – p. 027
- Trois Nouvelles Impressions (1979) – p. 040
- Salve Regina (1979) – p. 057
- Christmas Oratorio (1979) – p. 066
- Symphony II, “Via Lucis” (1984) – p. 177
- Sette Canti Rumeni Di Natale (1986) – p. 291
- Ave Maria (1987) – p. 302
- Sfinte Dominic / San Domenico (1987) – p. 304
- Lumina Lina (1988) – p. 309
- Anastasis (1989) – p. 319
- Mesoniktion (1989) – p. 344
- Bucura-te, Regina (1989) – p. 365
- Lacrimosa (1989) – p. 367

ȘERBAN NICHIFOR
ANAMORPHOSE







N o t a B e n e

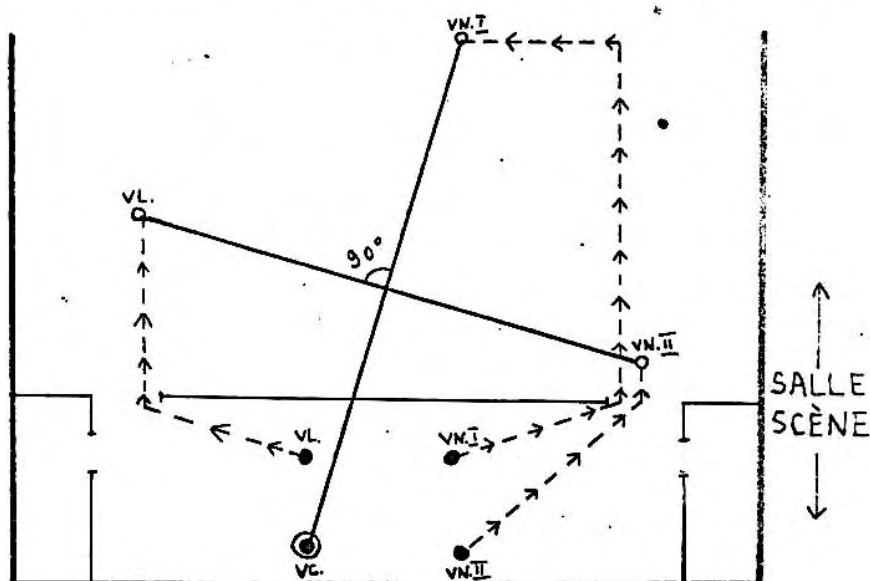
L'écriture est proportionnelle (les durées sont déterminées par les distances graphiques) . L'omission du portatif signifie TACET. A l'éventualité des certains effets (staccato, pizzicato, col legno battuto) la pause qui suit naturellement l'attaque est sous-entendue comme appartenant à la note sois-même et n'est pas marquée avec l'omission du portatif.

Les accidents n'altèrent que les sons qu'ils précèdent.

- BURZUCAN	folklore roumain	- LUMINA LINA	hymnes orthodoxes
- HORA CAPRII	de Transylvanie +	- AXION	roumaines
- CINETEC DIN BIHOR		- SLAVA	
- CIND SI-A PIERDUT		- LAUDE	
CIOBANUL OILE		(ison = pédale)	

+) les 4 mélodies doivent être exécutées MOLTO SUL PONTICELLO pour reproduire le timbre des violons à pavillon de Transylvanie.

- ~~~~~ - effet spécial (son blanc) obtenu en tirant l'arche sur le chevalet
-  - percussions réalisées par l'articulation des doigts de la main gauche sur les cordes (seulement deux sons différents)
-  - pizzicato Bartók (corde percutée contre la taster.)
-  - module (fragment mélodique qui se répète jusqu'à l'épuisement du temps indiqué par la ligne ondulatoire)
-  - quitter la scène et s'en aller, si c'est possible, dans la salle vers un aménagement quatorphonique:



PREMIER PRIX „GAUDEAMUS“ 1977

En hommage à mes parents

ANAMORPHOSEPOUR
QUATUOR À CORDES

SERBAN NICHIFOR

FUGA

VIOLINO

II

VIOLA

VIOLONCELLO

cca. 3"

cca. 6"

cca. 9" *

*p**p**) $\pm 3''$ ($\Rightarrow \sim 6-12''$)

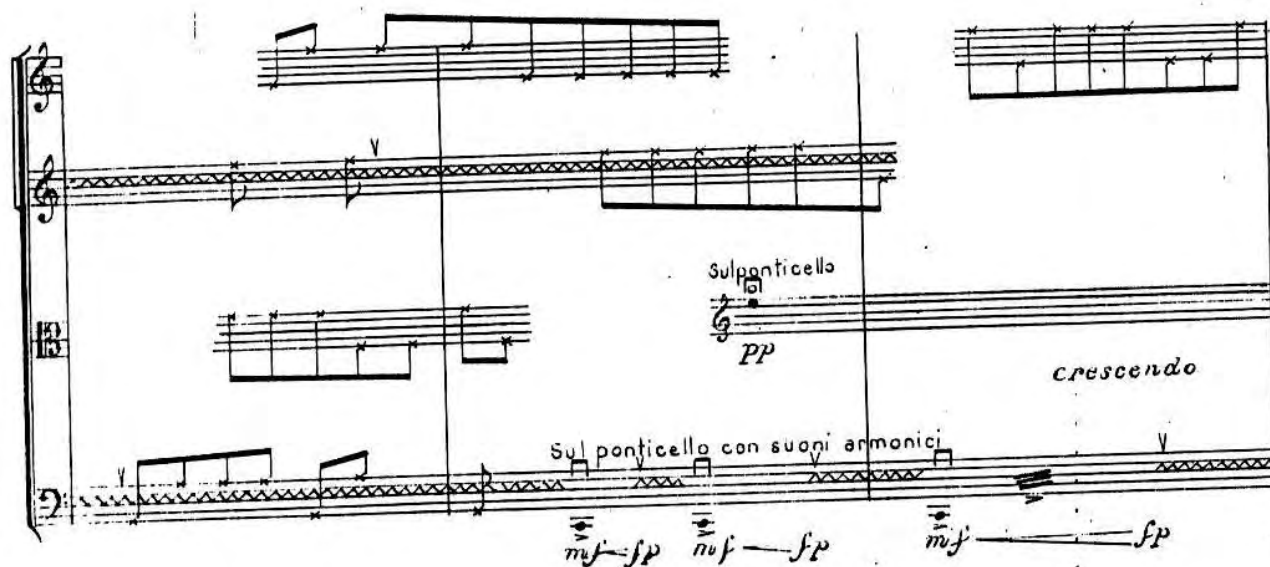
- 2 -

First system of musical notation. It features a grand staff with three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. A 'p' (piano) marking is visible below the bottom staff. There are also some markings that look like '(n)' above the bottom staff. The system is divided into measures by vertical bar lines.

Second system of musical notation. It continues the piece with the same three-staff grand staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. A 'v' (forte) marking is visible above the top staff. The system is divided into measures by vertical bar lines.

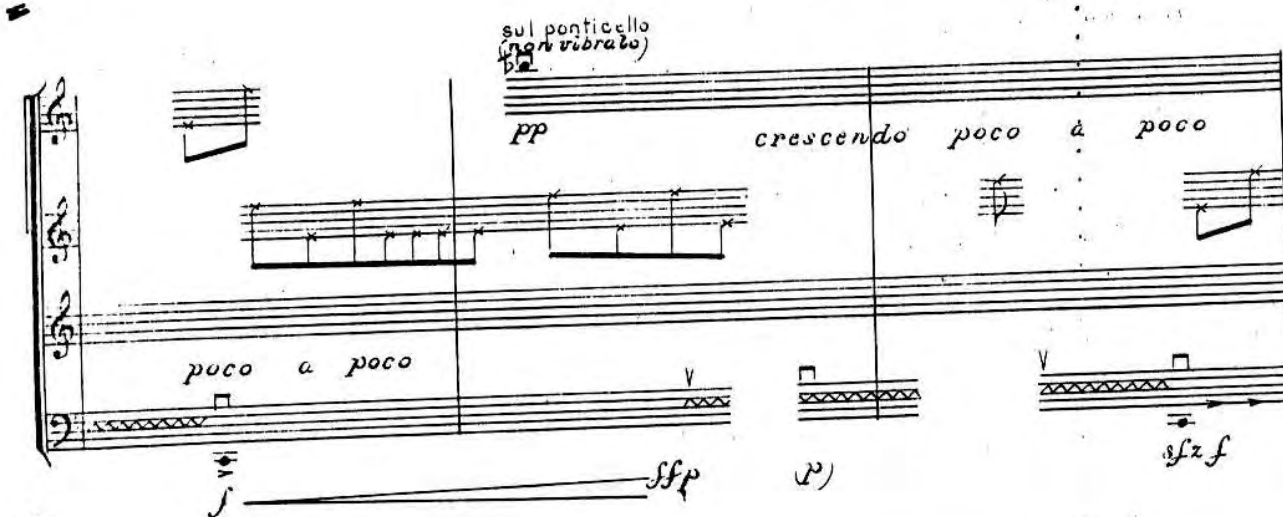
Third system of musical notation. It continues the piece with the same three-staff grand staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. A 'v' (forte) marking is visible above the top staff. The system is divided into measures by vertical bar lines.

-3-



First system of musical notation. It features four staves. The top staff has a treble clef and contains a melodic line. The second staff has a treble clef and contains a melodic line with a 'v' marking. The third staff has a bass clef and contains a melodic line. The fourth staff has a bass clef and contains a melodic line with a 'v' marking. Dynamics include *pp* (pianissimo) and *crescendo*. A specific instruction 'Sul ponticello' is written above the third staff. Below the fourth staff, there are dynamic markings: *mf-fp*, *mf-fp*, and *mf-fp*.

Sul ponticello
pp
crescendo
Sul ponticello con suoni armonici
mf-fp *mf-fp* *mf-fp*



Second system of musical notation. It features four staves. The top staff has a treble clef and contains a melodic line. The second staff has a treble clef and contains a melodic line. The third staff has a bass clef and contains a melodic line. The fourth staff has a bass clef and contains a melodic line. Dynamics include *pp* (pianissimo), *crescendo poco a poco*, and *sfz f* (sforzando fortissimo). A specific instruction 'sul ponticello (non vibrato)' is written above the second staff. Below the fourth staff, there are dynamic markings: *f* (forte) and *sfz f*.

sul ponticello (non vibrato)
pp *crescendo poco a poco*
poco a poco *sfz f*



Third system of musical notation. It features four staves. The top staff has a treble clef and contains a melodic line. The second staff has a treble clef and contains a melodic line. The third staff has a bass clef and contains a melodic line. The fourth staff has a bass clef and contains a melodic line. Dynamics include *pp* (pianissimo), *crescendo poco a poco*, and *fp* (fortissimo). A specific instruction 'sul ponticello' is written above the second staff. Below the fourth staff, there are dynamic markings: *pp* and *fp*.

sul ponticello
pp *crescendo poco a poco*
pp *fp*

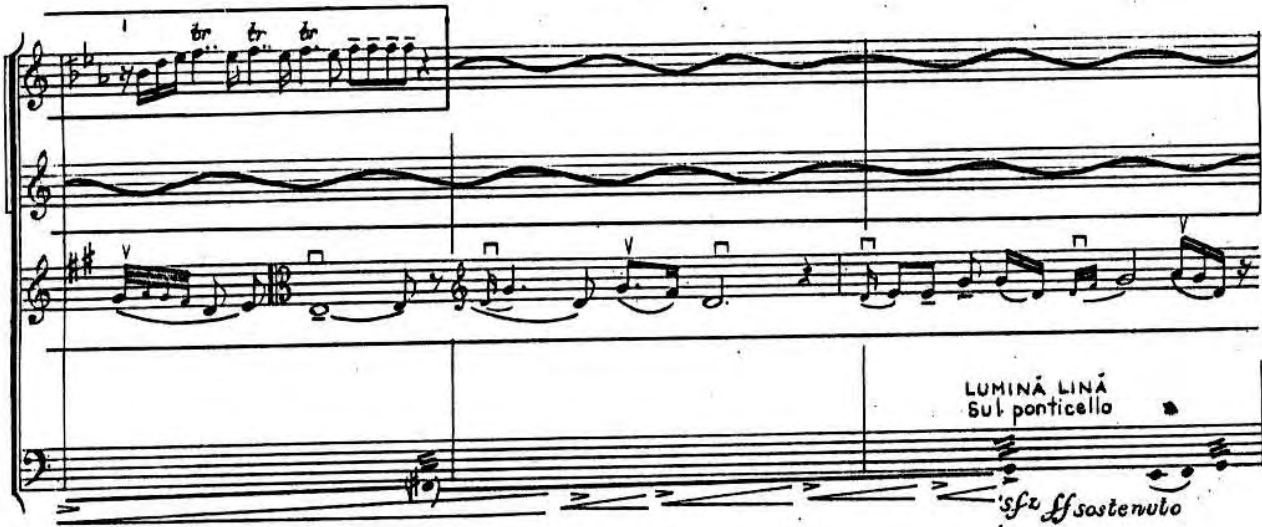
BURZUCAN $\text{♩} = 160 (\sim 120)^*$
Sul pont. *mp giocoso, pochissimo arco (a punta)*
sfz *sempre f* *crescendo*

mf *sfz*

HORA CAPRII $\text{♩} = 160 (\sim 120)^*$
sul ponticello
Rubato *flessibile, poco marcato*
mf *sfz*

CINTEC DIN BIHOR
Parlando rubato
mf maestoso, molto vibrato

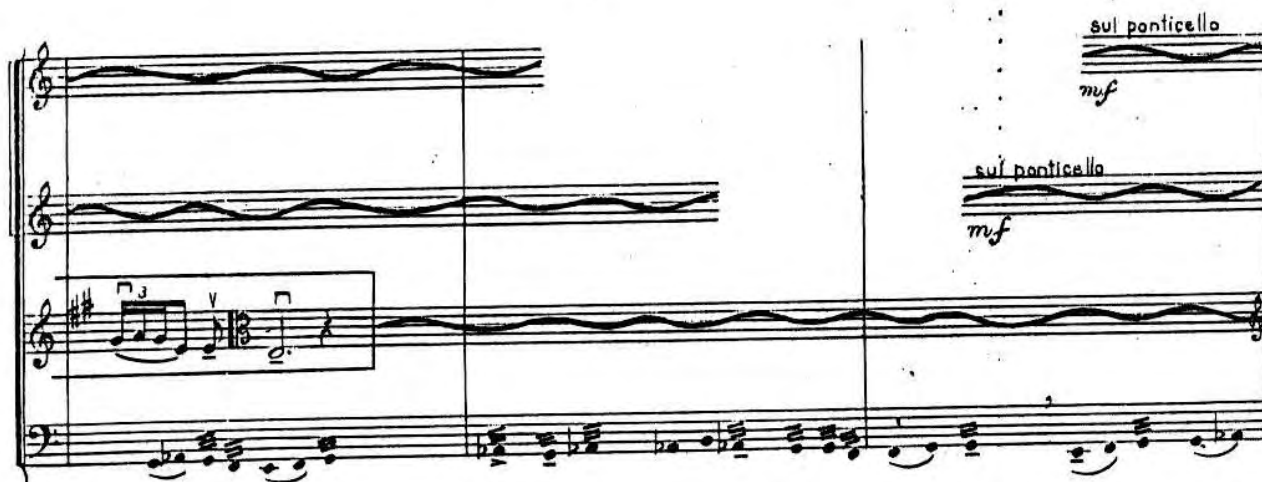
*) - facilitazione: ossia legato



First system of a musical score. It consists of four staves. The top staff has a treble clef and a key signature of two flats (B-flat and E-flat). It contains a melodic line with trills marked 'tr'. The second staff is empty. The third staff has a treble clef and a key signature of two sharps (F-sharp and C-sharp). It contains a melodic line with various notes and rests. The fourth staff has a bass clef and contains a bass line. At the end of the system, there is a dynamic marking 'sfz ff sostenuto' and a text instruction 'LUMINĂ LINĂ Sul ponticello'.

LUMINĂ LINĂ
Sul ponticello

sfz ff sostenuto



Second system of the musical score. It consists of four staves. The top two staves are empty. The third staff has a treble clef and a key signature of two sharps (F-sharp and C-sharp). It contains a melodic line with a triplet marked '3'. The fourth staff has a bass clef and contains a bass line. At the end of the system, there are two text instructions, each with a wavy line indicating a tremolo effect: 'sul ponticello mf' and 'sul ponticello mf'.

sul ponticello
mf

sul ponticello
mf



Third system of the musical score. It consists of four staves. The top two staves are empty. The third staff has a treble clef and a key signature of two sharps (F-sharp and C-sharp). It contains a melodic line with a wavy line indicating a tremolo effect. The fourth staff has a bass clef and contains a bass line. At the end of the system, there are two text instructions, each with a wavy line indicating a tremolo effect: 'AXION Sul ponticello' and 'sul ponticello mf'.

AXION
Sul ponticello

sul ponticello
mf

Sul ponticello

col legno battuto (saltando)

SLAVĀ normale
ff sostenuto

ff sostenuto

Sul ponticello

LAUDE pizzicato

-7-

First system of musical notation. The top staff has a treble clef and a key signature of one sharp (F#). The middle staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The word *sostenuto* is written below the bottom staff. The word *normale* is written above the top staff. There are various musical notations including notes, rests, and dynamic markings.

Second system of musical notation. The top staff has a treble clef and a key signature of one sharp. The middle staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The word *cres* is written above the top staff. The word *crescendo* is written above the middle staff. The word *cres* is written above the bottom staff. The word *arco sul* is written above the bottom staff. The word *Sul ponticello* is written above the bottom staff. The word *cres* is written above the bottom staff. The word *con* is written above the bottom staff.

Third system of musical notation. The top staff has a treble clef and a key signature of one sharp. The middle staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The word *f* is written above the top staff. The word *do* is written above the middle staff. The word *ponticello* is written above the middle staff. The word *crescendo* is written above the bottom staff. The word *f* is written above the bottom staff. The word *Sul ponticello* is written above the bottom staff. The word *decrecendo poco a* is written above the bottom staff. The word *stacc. molto* is written above the bottom staff. The word *decrecendo* is written above the bottom staff. The word *do* is written above the bottom staff. The word *f* is written above the bottom staff. The word *decrecendo poco a poco* is written above the bottom staff.



First system of musical notation. The top staff features a melodic line with a *decrescendo poco a poco* instruction. The second staff contains a piano accompaniment with a *poco* marking. The third staff has a *pizz.* (pizzicato) marking. The bottom staff continues the piano accompaniment.



Second system of musical notation. The top staff continues the melodic line. The second staff has a *col legno battuto (saltando)* instruction. The third staff has a *mf* marking. The bottom staff has a *ISON Sul tasto (non vibrato)* instruction and a *p inespessivo* marking.



Third system of musical notation. The top staff continues the melodic line. The second staff has a *mf* marking. The third staff has a *ISON Arco Sul tasto (non vibrato)* instruction. The bottom staff has a *p* marking.

Handwritten musical score for a string quartet, featuring staves for Violin I, Violin II, Viola, and Cello/Double Bass. The score includes dynamic markings like 'f' and 'p', and performance instructions such as 'normale', 'Sul tasto', 'vibrato lento', and 'p dolce'.

Handwritten musical score for a piano piece, featuring multiple staves and dynamic markings.

Key markings and dynamics include:

- s. tasto* (sotto tasto)
- ppp* (pianissimo)
- norm.* (normal)
- ff secco* (fortissimo secco)
- mp* (mezzo piano)
- pont.* (ponte)
- molto pont.* (molto ponte)
- mf* (mezzo forte)

POSTLUDIUM

cca 9"

Handwritten musical score for the POSTLUDIUM section, featuring multiple staves and dynamic markings.

Key markings and dynamics include:

- norm.* (normal)
- cca 4.5"* (circa 4.5 seconds)
- sfz* (sforzando)
- ff* (fortissimo)
- molto marcato e drammatico* (very marked and dramatic)
- glissando molto* (very glissando)
- fp* (forzando piano)

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score is divided into two measures. The first measure contains the following notes: Violin I (D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4), Violin II (D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4), Viola (D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4), and Cello/Double Bass (D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4). The second measure contains the following notes: Violin I (D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4), Violin II (D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4), Viola (D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4), and Cello/Double Bass (D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4). The score includes dynamic markings: "sfz" (sforzando) and "ff" (fortissimo). The tempo/mood marking is "molto marcato e drammatico". The score is handwritten in ink on aged paper.

Handwritten musical score for 'L'Espresso' by Liszt. The score is written on four staves. The top two staves are for the piano, and the bottom two are for the violin. The music is in 2/4 time. The key signature has one sharp (F#). The score includes dynamic markings such as *sfz* (sforzando) and *poco diminuendo*. The piano part features a melodic line with many slurs and accents, while the violin part provides a harmonic accompaniment with chords and single notes. The score is divided into two measures by a vertical line.

Handwritten musical score for the song "The Rose Tree". The score is written on five staves. The first staff is a treble clef, and the second is an alto clef. The third staff is a bass clef, and the fourth and fifth staves are also bass clefs. The music is in 2/4 time, indicated by the "2" and "4" in the first staff. The key signature is one sharp (F#), indicated by the sharp sign on the F line of the first staff. The tempo is marked "Allegretto", and the mood is "Moderato". The score includes various musical notations such as notes, rests, and dynamic markings like *sfz* (sforzando) and *simile*. The lyrics "The Rose Tree" are written below the staves.

- 12 -

sfz

sfz

sfz

sfz

CÎND ȘI-A PIERDUT CIOBANUL OILE $\text{♩} = 66-104$
sul ponticello, sul G*

mp quasi parlando.

CÎND ȘI-A PIERDUT CIOBANUL OILE $\text{♩} = 66-104$
sul ponticello, sul G*

mp quasi parlando

pizz.

mf

CÎND ȘI-A PIERDUT CIOBANUL OILE $\text{♩} = 66-104$
sul ponticello, sul G*

mp quasi parlando

pizz.

mf

mp quasi parlando

* — facilitazione: in I^a posizione, sulle corde G, D, A.

First system of a musical score, measures 1-4. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature has one sharp (F#). The tempo is marked $\text{♩} = 66-104$. The lyrics are "CÎND ȘI-A PIERDU CIOBANUL OILE" and "sul ponticello, sul A". The first two measures are marked *mp, quasi parlando*. The last two measures are marked *pizz.* and *mf*.

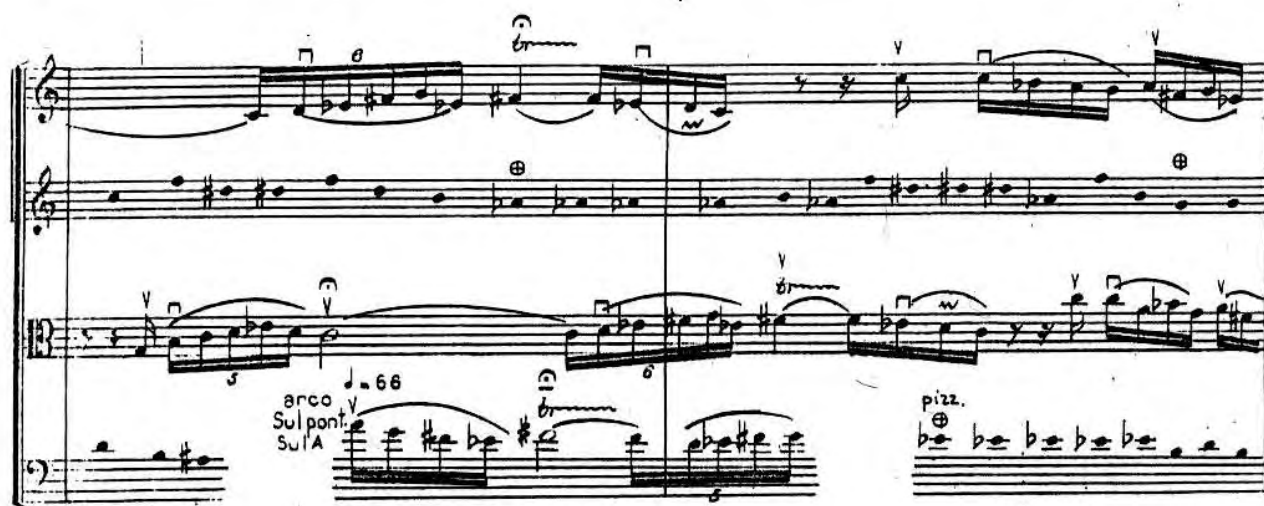
Second system of a musical score, measures 5-8. The score continues for the string quartet. The key signature remains one sharp. The tempo is marked $\text{♩} = 66$. The lyrics are "sul ponticello, sul G". The first two measures are marked *pizz.* and *mf*. The last two measures are marked *arco sul ponticello sul G*.

Third system of a musical score, measures 9-12. The score continues for the string quartet. The key signature remains one sharp. The tempo is marked $\text{♩} = 66$. The lyrics are "arco sul ponticello, sul G". The first two measures are marked *pizz.* and *mf*. The last two measures are marked *arco sul ponticello, sul G*.

-14-



First system of musical notation. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various ornaments and slurs. The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), containing a series of eighth notes. The third staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), containing a series of eighth notes. The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), containing a series of eighth notes. The tempo is marked $\text{♩} = 66$. The text "arco Sul ponticello, sul G" is written above the third staff.



Second system of musical notation. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various ornaments and slurs. The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), containing a series of eighth notes. The third staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), containing a series of eighth notes. The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), containing a series of eighth notes. The tempo is marked $\text{♩} = 66$. The text "arco Sul ponticello, sul A" is written above the third staff. The text "pizz." is written above the fourth staff.



Third system of musical notation. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various ornaments and slurs. The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), containing a series of eighth notes. The third staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), containing a series of eighth notes. The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), containing a series of eighth notes. The tempo is marked $\text{♩} = 66$. The text "arco Sul ponticello, sul G" is written above the third staff. The text "pizz." is written above the fourth staff.

arco $\text{♩} = 86$
s. pont. quasi sul A

arco sul tasto sul pont.
sub. *pppp*
sub. *pp*
pizz
sub. *pp*
molto

sul tasto sul pont.
arco sul tasto sul pont. sul tasto
sub. *pppp* arco sul pont. sul tasto
pp arco sul pont.
sub. *pppp* sul tasto sul pont.

pppp subito

sempre PPPP possibile

- 16 -

Handwritten musical score for the piece "Spring Pigeons". The score is written on four staves, likely representing different voices or instruments. The notation includes various musical symbols such as notes, rests, and dynamic markings. Above the staves, there are several markings: "st." (staccato), "s.p." (sotto piano), and "V" (forte). The score is divided into two measures by a vertical line. The handwriting is in ink on aged paper.

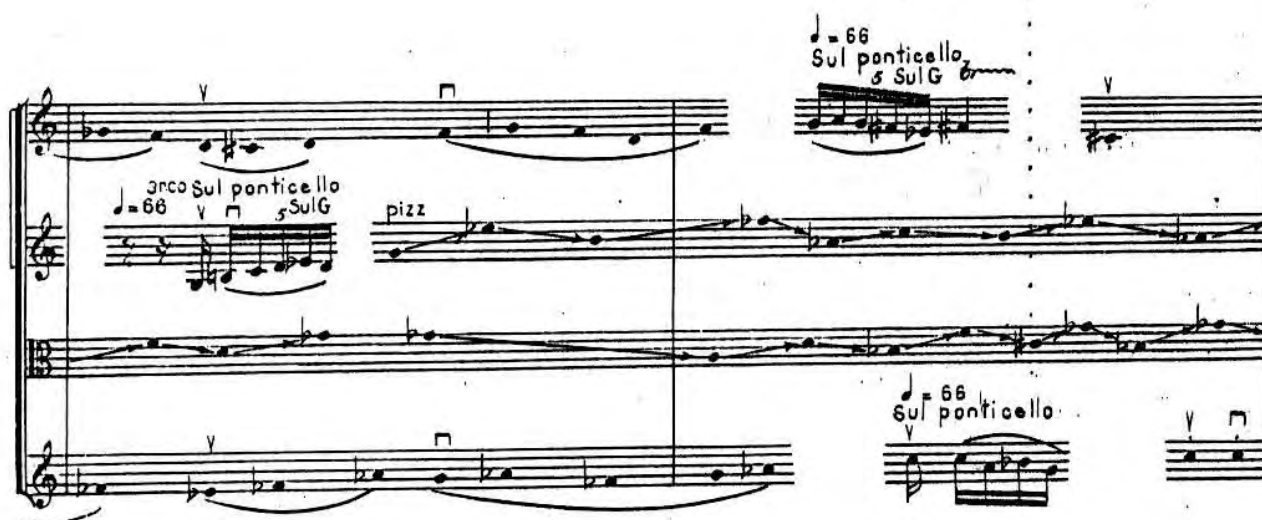
Handwritten musical score for 'L'Espresso' by Debussy. The score is written on four staves. The first staff begins with a series of 'p' (piano) markings, followed by 'st.' (staccato) and 'sp.' (sforzando) markings. The second staff starts with 'f' (forte) and 'sord.' (sordina), followed by 'st.' and 'sp.' markings. The third staff includes 'st.', 'sp.', and 'st.' markings. The fourth staff includes 'sp.', 'st.', and 'sp.' markings. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical score for a piece titled "Sul ponticello" (J. S. Bach). The score is written on four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "J. = 66". The piece is in 3/4 time. The first staff contains the main melody, marked with dynamics such as "s.t." (sotto) and "s.p." (piano). The second staff is a counter-melody, also marked with "s.t." and "s.p.". The third and fourth staves provide harmonic support, with the third staff marked "s.p." and the fourth staff marked "s.t." and "s.p.". The piece concludes with a final cadence on the fourth staff.

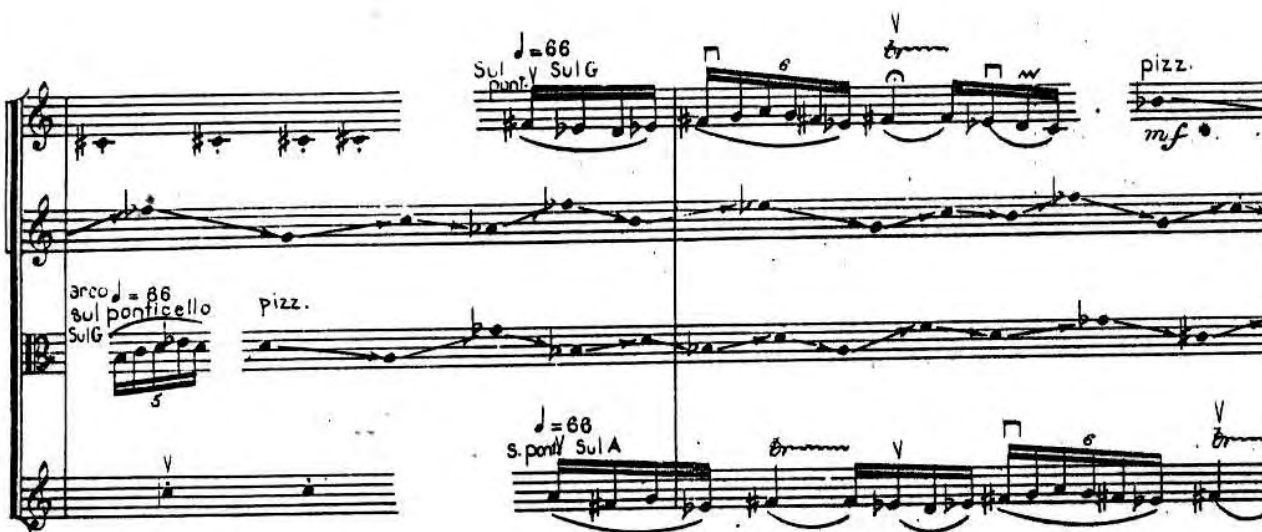
-17-

decrecendo poco a poco

First system of musical notation. It consists of four staves. The top staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music features various notes, rests, and dynamic markings such as *pizz.* and *mf*.



Second system of musical notation. It consists of four staves. The top staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music features various notes, rests, and dynamic markings such as *pizz.* and *mf*. Specific markings include *arco Sul ponticello* and *Sul G*.




Third system of musical notation. It consists of four staves. The top staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music features various notes, rests, and dynamic markings such as *pizz.* and *mf*. Specific markings include *arco Sul ponticello* and *Sul G*.

-18-



First system of musical notation. It consists of five staves. The top staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a tempo marking of $\text{arco } \text{♩} = 66$ and a performance instruction *s. pont. sul G*. The second staff has a performance instruction *pizz.*. The third staff has a performance instruction *pizz.*. The fourth staff has a performance instruction *pizz.*. The fifth staff has a performance instruction *pizz.*.



Second system of musical notation. It consists of five staves. The top staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a tempo marking of $\text{arco } \text{♩} = 66$ and a performance instruction *sul pont., sul G*. The second staff has a performance instruction *col legno saltando*. The third staff has a performance instruction *col legno saltando*. The fourth staff has a performance instruction *col legno saltando*. The fifth staff has a performance instruction *col legno saltando*.



Third system of musical notation. It consists of five staves. The top staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a tempo marking of $\text{arco } \text{♩} = 66$ and a performance instruction *sul pont., quasi sola*. The second staff has a performance instruction *col legno saltando*. The third staff has a performance instruction *col legno saltando*. The fourth staff has a performance instruction *col legno saltando*. The fifth staff has a performance instruction *col legno saltando*.

♩ = 66 - 19 -

arco
s.p.
sul G

col legno saltando



First system of musical notation. It consists of four staves. The top staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "simile" appears on the second and fourth staves. The tempo marking "♩ = 66" is present. The performance instruction "arco s.p. sul G" is written above the second staff. The performance instruction "col legno saltando" is written above the third staff. The word "simile" is written below the third staff.

♩ = 66
Arco Sul pont.

col legno saltando

simile



Second system of musical notation. It consists of four staves. The top staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "arco normale" appears on the second and fourth staves. The word "glissando" appears on the second and fourth staves. The word "p sostenuto" appears on the second and fourth staves. The tempo marking "♩ = 66" is present. The performance instruction "arco s.p. sul G" is written above the second staff. The performance instruction "arco normale" is written above the fourth staff. The word "glissando" is written below the fourth staff. The word "p sostenuto" is written below the fourth staff.

arco normale

glissando

p sostenuto

♩ = 66
arco s.p. sul G

arco normale


glissando

p sostenuto

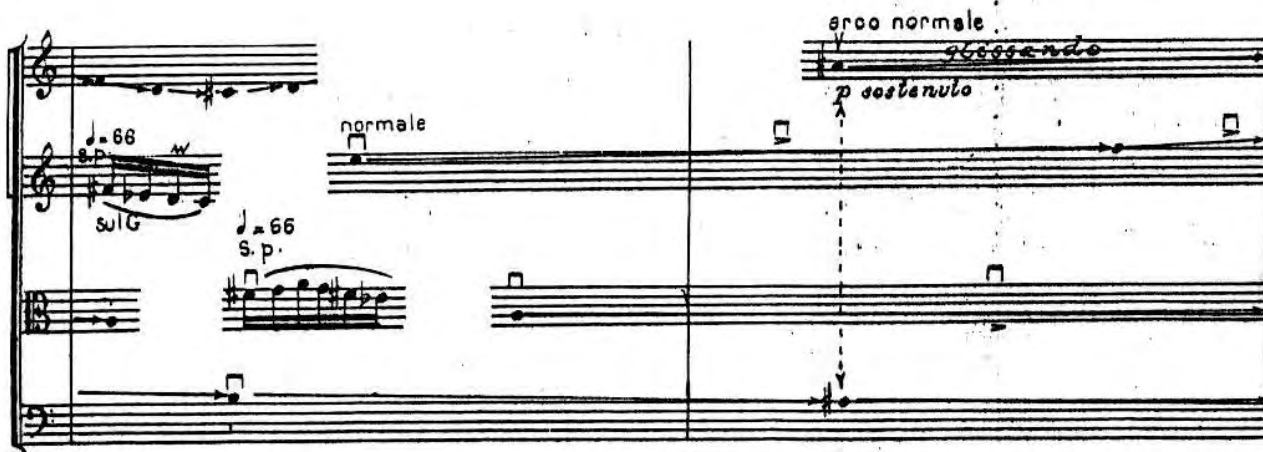


Third system of musical notation. It consists of four staves. The top staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The notation includes various musical symbols such as notes, rests, and dynamic markings. The tempo marking "♩ = 66" is present. The performance instruction "arco Sul pont., sul A" is written above the fourth staff. The word "glissando" is written below the fourth staff. The word "p sostenuto" is written below the fourth staff.

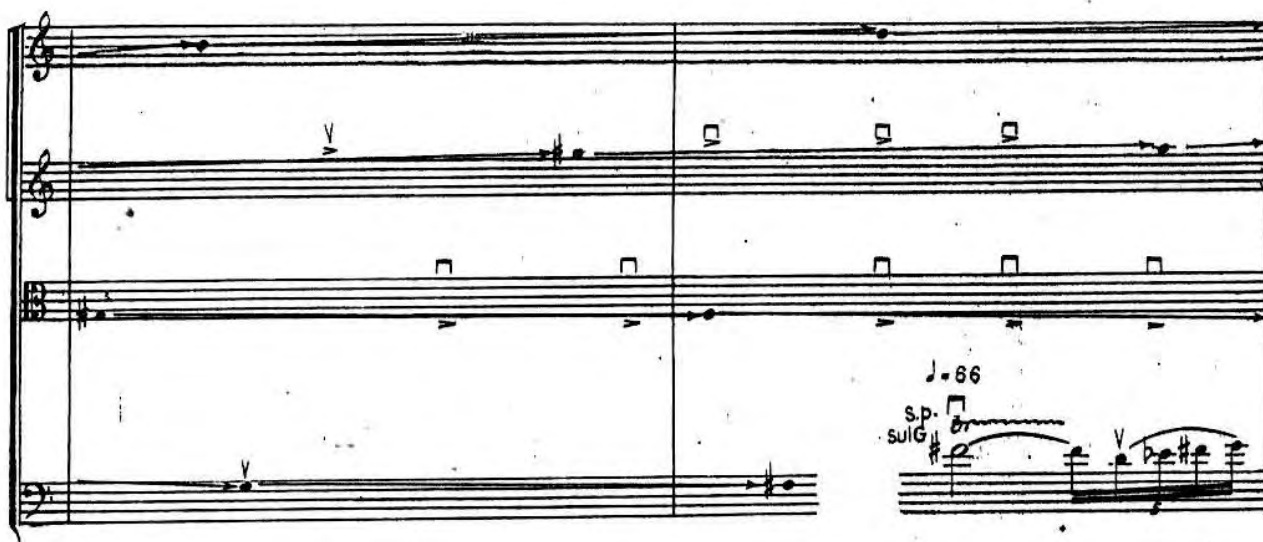
♩ = 66
arco Sul pont., sul A



First system of a musical score. It consists of four staves. The top staff has a melodic line with many slurs. The second staff has a single note with a 'v' above it. The third staff has a single note with a 'v' above it. The bottom staff has a single note with a 'v' above it. Below the bottom staff, the text 'arco normale' is written, followed by a 'v' and the word 'glissando'. Below that, the text 'p sostenuto' is written.



Second system of a musical score. It consists of four staves. The top staff has a melodic line with many slurs. The second staff has a single note with a 'v' above it. The third staff has a single note with a 'v' above it. The bottom staff has a single note with a 'v' above it. Below the bottom staff, the text 'arco normale' is written, followed by a 'v' and the word 'glissando'. Below that, the text 'p sostenuto' is written. To the left of the second staff, the text 'normale' is written. To the left of the third staff, the text 'J = 66' and 's.p.' are written. To the left of the bottom staff, the text 'sul G' is written.



Third system of a musical score. It consists of four staves. The top staff has a melodic line with many slurs. The second staff has a single note with a 'v' above it. The third staff has a single note with a 'v' above it. The bottom staff has a single note with a 'v' above it. Below the bottom staff, the text 'J = 66' and 's.p.' are written. Below that, the text 'sul G' is written. To the right of the bottom staff, the text 'arco normale' is written, followed by a 'v' and the word 'glissando'. Below that, the text 'p sostenuto' is written.

- 21 -

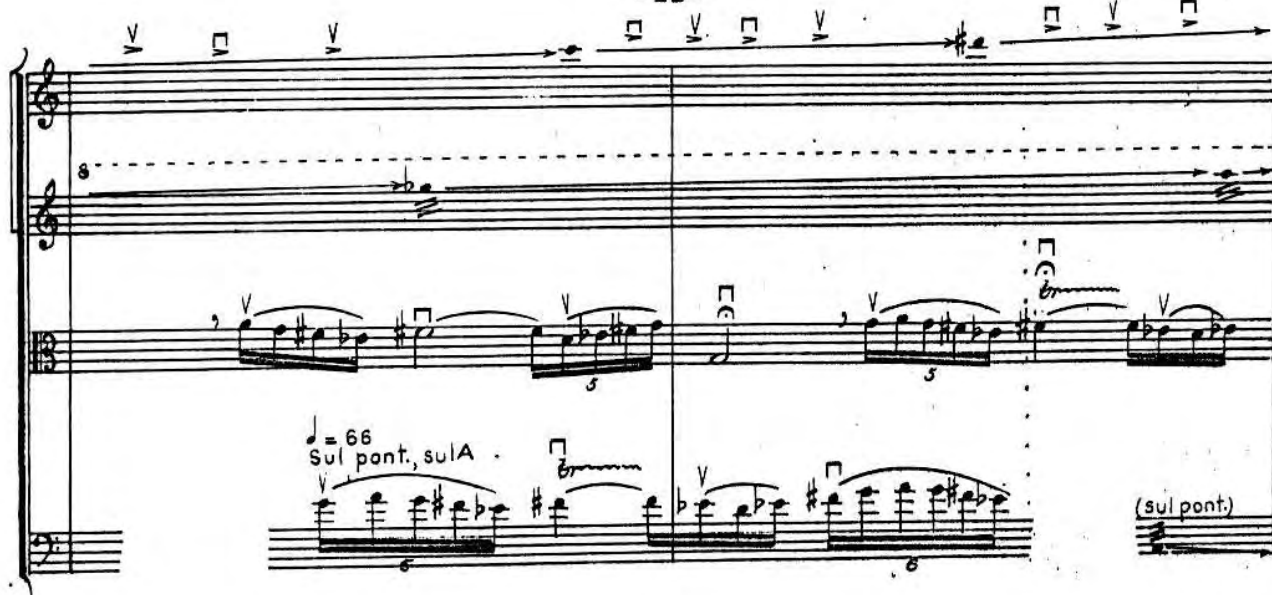
First system of musical notation, measures 1-4. The system consists of four staves. The top two staves (treble clef) contain a series of notes with accents (v) and slurs. The bottom two staves (bass clef) contain a series of notes with accents (v) and slurs. A 'norm.' marking is present above the third staff in measure 3.

Second system of musical notation, measures 5-8. The system consists of four staves. The top two staves (treble clef) contain a series of notes with accents (v) and slurs. The bottom two staves (bass clef) contain a series of notes with accents (v) and slurs. A 'norm.' marking is present above the third staff in measure 5. A 'J = 66 Sul pont., sul G' marking is present above the first staff in measure 6. A '(sul pont.)' marking is present above the second staff in measure 7. A 'norm.' marking is present above the third staff in measure 8.

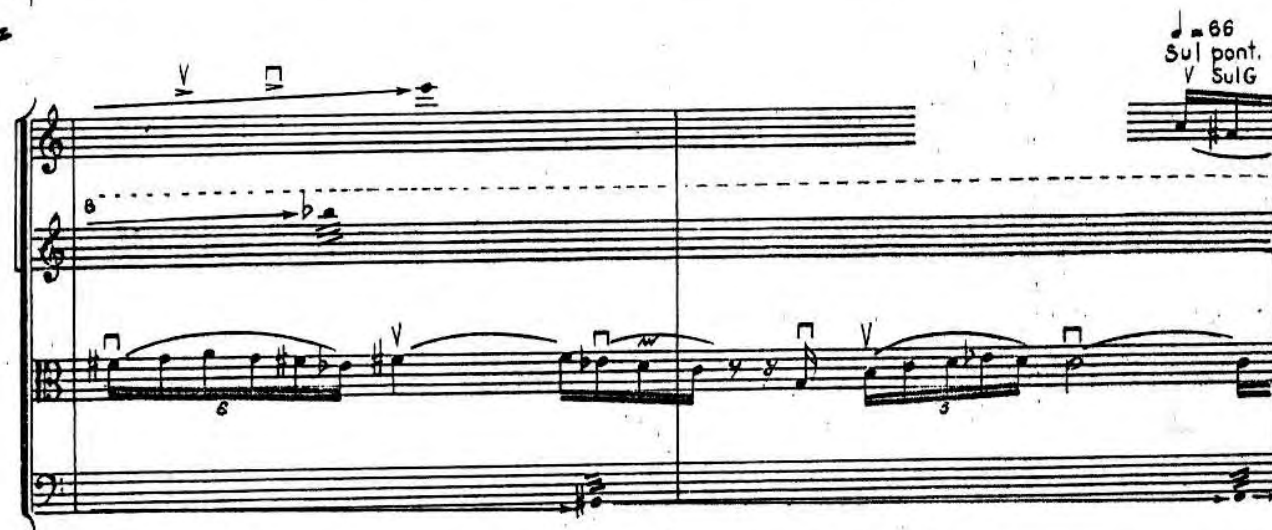
poco a poco de - cres - cen - do

Third system of musical notation, measures 9-12. The system consists of four staves. The top two staves (treble clef) contain a series of notes with accents (v) and slurs. The bottom two staves (bass clef) contain a series of notes with accents (v) and slurs. A 'J = 66 Sul pont., sul G' marking is present above the first staff in measure 10. A 'norm.' marking is present above the third staff in measure 11.

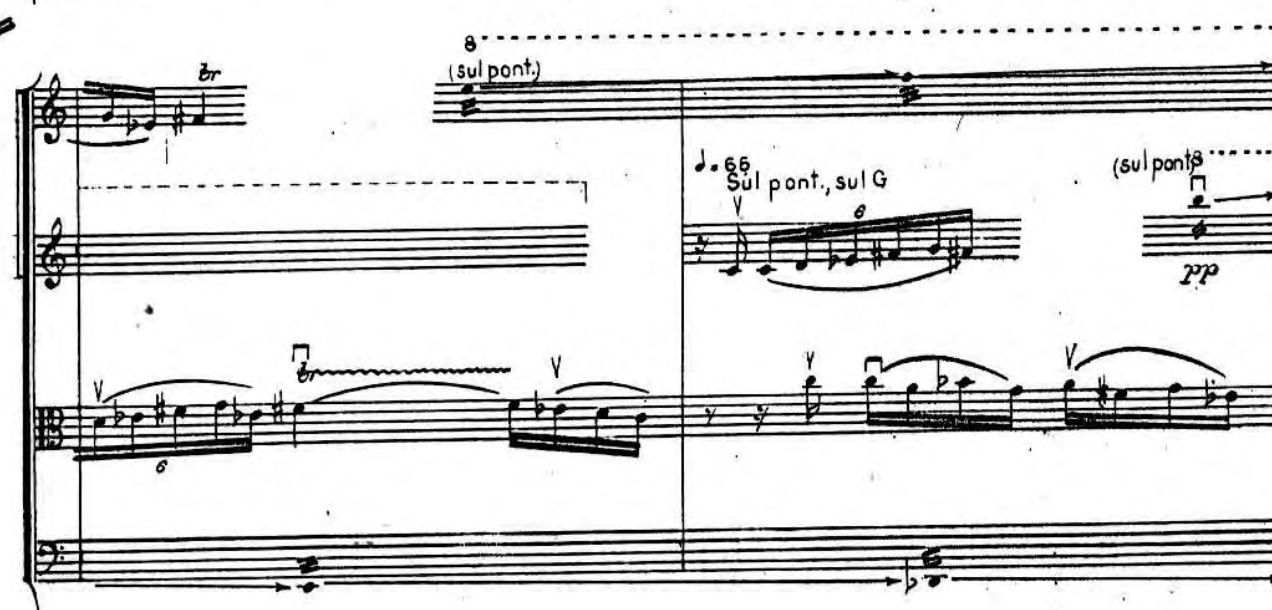
- 22 -



First system of musical notation. It consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. A tempo marking of $\text{♩} = 66$ is present. Performance instructions include "Sul pont, sul A" and "(sul pont)".



Second system of musical notation. It consists of five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. A tempo marking of $\text{♩} = 66$ is present. Performance instructions include "Sul pont, sul G" and "V Sul G".



Third system of musical notation. It consists of five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. A tempo marking of $\text{♩} = 66$ is present. Performance instructions include "Sul pont, sul G" and "(sul pont)". The system concludes with a *pp* (pianissimo) dynamic marking.

Handwritten musical score for a string quartet, page 23. The score is written on three systems of staves. The first system includes a vocal line (S. pont.) and a string line (sul G). The second system includes a string line (sul A#) and a string line (sul G). The third system includes a string line (sul G) and a string line (sul G). The score features various musical notations including notes, rests, and dynamic markings.

Key markings and annotations include:

- Tempo/Beat:** $\text{♩} = 66$
- Dynamic markings:** *pp*, *mf*, *sfz*
- Performance instructions:** *con suoni armonici*, *come eco*
- Staff markings:** *S. p.*, *sul A#*, *sul G*, *sul pont.*

- 24 -

First system of musical notation, measures 1-8. The score is written for four staves (treble, alto, tenor, and bass). The music features complex rhythmic patterns with many beamed notes and rests. There are several dynamic markings, including 'V' (forte) and 'f' (forte). A box encloses measures 1-4, and another box encloses measures 5-8. An upward-pointing arrow is located above the final measure of the system.

Second system of musical notation, measures 9-16. The score is written for four staves. The music consists of continuous, wavy lines, likely representing a tremolo or a sustained note. A box encloses measures 9-12, and another box encloses measures 13-16. An upward-pointing arrow is located above the final measure of the system. A label 'cca 60"' is positioned to the right of the system.

Third system of musical notation, measures 17-24. The score is written for four staves. The music features complex rhythmic patterns with many beamed notes and rests. There are several dynamic markings, including 'V' (forte) and 'f' (forte). A box encloses measures 17-20, and another box encloses measures 21-24. An upward-pointing arrow is located above the final measure of the system. A label 'cca 30"' is positioned to the right of the system.

perdendosi

perdendosi

perdendosi

sempre sul ponticello

(sul Do)

facilitazione

sul Sol

București februarie 1976
Iulie 1976

Prize I.S.C.M., Athens, 1979
Mention P.A.S. Contest, Urbana, U.S.A., 1983

C A R O L S
(Dionysies II)

L.

Șerban NICHIFOR
(1978)

Dieses Werk - eine der "Rückblende-Sequenzen" aus dem Zyklus DIONYSIES - habe ich 1978 in Darmstadt anlässlich der Internationalen Ferienkurse für Neue Musik für den virtuosen Alexandru Graur geschrieben und versucht, die Erinnerung an die antiken Feste in der rumänischen Folklore wachzurufen.

CAROLS wurde von der Internationalen Jury der IGMM für die Welt-Musiktage in Athen 1979 ausgewählt.

Dauer: ca. 7'30"

O, ce veste minunată
De la Bethleem ni se-arată,
Astăzi s-a născut
Trup din Duhul Sfânt
Cum au spus prorocii...




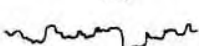
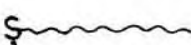

O, welch wundersame Kunde
kommt aus Bethlehem
heute ist geboren
Gottes Sohn
wie die Propheten es geweissagt...

(rumänische Weihnachtsfolklore)

Ausführende:

- 1.) - Tenor-Baßposaune (Tn) + Celesta (Cel) + Stimme I
- 2.) - Schlagzeug [Große Trommel (Gr.c.) oder Pauke in E + Bambusglockenspiel (B.CH.) + Schellen (Sngl.) + Vibraphon (Vibf.) + großes Tam-Tam (Tam-t.)] + Stimme II
+ Metallstab
+ Hammer (→)
+ Kontrabaß-Bogen

Erklärung wenig gebräuchlicher Zeichen:

-  - freies Zeitmaß
-  - mit einem Metallstab schnell rundherum auf Tam-Tam schlagen
-  - unregelmäßiges Tremolo
-  - Grafik, die annähernd eine Klangentwicklung des Bambus-Glockenspiels, des Schellens und des Vibraphones darstellt.
-  - gemurmelter Ton
-  - harmonischer Klang durch Streichen des Tam-Tam-Randes mit einem Kontrabaß-Bogen

Die gemurmelten Töne und der Text der Variante werden nach dem System des internationalen phonetischen Verbandes ausgesprochen:

ă = ə
ț = t̃
ș = ʃ
ce = tse
ci = tsi

- ▲ - möglichst hoher Ton
▼ - möglichst tiefer Ton

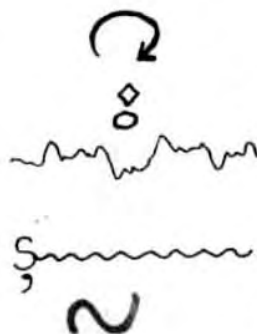
Durée: ~ 6'30"

C A R O L S

(Dionysies II)

- 1.) - Trombone tenore-basso (Tn.) + Celesta + Vox I
- 2.) - Percussions [Gran Cassa (Gr. C.) ossia Timpano grave + Bamboo Chimes (B. Ch.) + Sonagli (Sngl.) + Vibrafone (Vibf.) + Tam-tam grande (Tam-t.)] + Vox II

Explication de quelques signes peu usités:



- frapper rapidement tout autour du Tam-tam avec une baguette métallique
- son harmonique obtenu en tirant avec un archet de contrebasse sur le bord du Tam-tam
- graphique représentant une évolution sonore approximative des Bamboo Chimes et du Vibraphone; la coordonnée verticale illustre l'intensité et celle horizontale le développement en temps.
- son murmuré (prononcé Ch)
- déroulement temporel libre

O, ce veste minunată
De la Bethleem ni se-arată:
Astăzi s-a născut
Trup din Duhul sfânt
Cum au spus prorocii...

O, quelle merveilleuse nouvelle
On apprend de Bethléem:
Aujourd'hui est né
Corps du saint Esprit
Comme avaient dit les prophètes...

(Foldare răsuna în a l'ocaziei
du Noël)

Le texte sera prononcé dans le système de l'Association phonétique internationale:

ă = ə
î = i
ș = ʃ
ce = tse

I.S.C.M. Prize, Athens-1979

Pentru LIANA

DIONYSIES II (for Trombone and Percussion)

Durata: ~ 7'
(Duration)COLINDE
(CAROLS)Serban Nichifor
(1978)

Moderato con fiera

Handwritten musical score for Trombone (Tn.) and Percussion (Gr.c.).

Top Staff (Tn.): 3/4 time signature. Initial notes with *gliss. harm.* and *ff* dynamic. Subsequent measures feature 12-measure rhythmic patterns with *sempre ff frullato* marking.

Second Staff (Gr.c.): 3/4 time signature. Initial notes with *ff* dynamic. Subsequent measures feature 6-measure rhythmic patterns with *P poco marcato* and *simile* markings.

Third Staff (Tn.): 3/4 time signature. Measures with 12-measure rhythmic patterns and *ff* dynamic.

Fourth Staff (Gr.c.): 3/4 time signature. Measures with 6-measure rhythmic patterns and *ff P* dynamic.

Fifth Staff (Tn.): 3/4 time signature. Measures with 12-measure rhythmic patterns and *ff* dynamic.

Sixth Staff (Gr.c.): 3/4 time signature. Measures with 6-measure rhythmic patterns and *ff P* dynamic.

Seventh Staff (Tn.): 3/4 time signature. Measures with 12-measure rhythmic patterns and *ff* dynamic.

Eighth Staff (Gr.c.): 3/4 time signature. Measures with 6-measure rhythmic patterns and *ff P* dynamic.

Tn. *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

Gr.c. *ff* *P* *ff* *P* *ff* *P* *ff* *P* *ff*

Tm. *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

Gr.c. *P* *ff* *P* *ff* *P*

Tm. *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

Vox I *PPPP non vibrato*

Gr.c. *ff* *P* *ff* *P* *ff* *P* *ff* *P* *ff* *P* *ff*

Vox I *glissando* *mp vibrato molto*

Vibf. *con motore*

Handwritten musical score for Tm., Vox I, and Vibf. The score is divided into three systems, each containing staves for Tm., Vox I, and Vibf.

System 1:

- Tm.:** Measures 1-4. Measure 1: Rest. Measure 2: 12 notes, *mf*. Measure 3: 11 notes, *ff*. Measure 4: 6 notes, *mf*, then 6 notes, *ff*. Dynamics: *mf*, *ff*, *mf*, *ff*. Markings: HA, HA.
- Vox I:** Measure 1: 7 notes, *molto*. Measure 2: HA. Measure 3: HA. Measure 4: HA.
- Vibf.:** Measure 1: 7 notes, *molto*. Measure 2: HA. Measure 3: HA. Measure 4: HA.

System 2:

- Tm.:** Measures 5-8. Measure 5: 6 notes, *ff*. Measure 6: 12 notes, *mf*. Measure 7: 12 notes, *mf*. Measure 8: 12 notes, *mf*. Dynamics: *ff*, *mf*, *mf*, *mf*. Markings: HA, HA.
- Vox I:** Measures 5-8. Measure 5: HA. Measure 6: HA. Measure 7: HA. Measure 8: HA.
- Vibf.:** Measures 5-8. Measure 5: HA. Measure 6: HA. Measure 7: HA. Measure 8: HA.

System 3:

- Tm.:** Measures 9-12. Measure 9: 12 notes, *ff*. Measure 10: 3 notes, *molto*. Measure 11: 7 notes, *molto*. Measure 12: 3 notes, *sempre ff con brio*. Dynamics: *ff*, *molto*, *molto*, *sempre ff con brio*. Markings: *sempre ff con brio*.
- Vox I:** Measures 9-12. Measure 9: HA. Measure 10: HA. Measure 11: HA. Measure 12: HA.
- Vibf.:** Measures 9-12. Measure 9: HA. Measure 10: HA. Measure 11: HA. Measure 12: HA.

Handwritten musical score for Tm. (Trombone) and Vibf. (Vibraphone).

First System:

- Tm.** (Trombone): Three measures of eighth-note runs. The first two measures are marked with a bracket and the number 11. The third measure is marked with a bracket and the number 12. The final note is marked *pp sub.*
- Vibf.** (Vibraphone): Two measures. The first measure has a bracket with the number 3. The second measure features a long, sweeping melodic line.

Second System:

- Tm.** (Trombone): Four measures. The first measure has a bracket with the number 5. The second measure is marked *mf vibrato*. The third measure is marked *f sonore*. The fourth measure has a bracket with the number 12.
- Vibf.** (Vibraphone): Two measures. The first measure is marked *f*. The second measure features a long, sweeping melodic line.

Third System:

- Tm.** (Trombone): Four measures. The first measure has a bracket with the number 6. The second measure is marked *ff drammatico*. The third measure is marked *gloss*. The fourth measure has a bracket with the number 9.
- Vibf.** (Vibraphone): Two measures. The first measure is marked *f*. The second measure features a long, sweeping melodic line.

Fourth System:

- Tm.** (Trombone): Four measures. The first measure is marked *mp staccatissimo, improvvisando*. The second measure has a bracket with the number 3. The third measure has a bracket with the number 7. The fourth measure has a bracket with the number 9.
- Vibf.** (Vibraphone): Two measures. The first measure is marked *mp staccatissimo, improvvisando*. The second measure has a bracket with the number 3.

Fifth System:

- B.Ch.** (Bassoon): A single measure marked *PPP possibile, come eco*.

Handwritten musical score for the second system, featuring the following parts and markings:

- Tm.** (Timpani): Continuation of the rhythmic pattern from the first system, marked *PP esitando*.
- B. Ch.** (Bassoon): Continuation of the melodic line from the first system.
- Tm.** (Timpani): New section starting with a *f deciso* (forte deciso) marking, followed by a *quasi portamento* (quasi portamento) section marked *molto* and *PPP* (pianissimo).
- B. Ch.** (Bassoon): Continuation of the melodic line, marked *l.v.* (lento).
- Vibf** (Vibraphone): New section starting with a *mf* (mezzo-forte) marking.
- Tm.** (Timpani): Continuation of the rhythmic pattern, marked *sfz* (sforzando).
- Vox II** (Voice II): Continuation of the vocal line, marked *sempre ff* (sempre fortissimo) and *(falsetto sempre gridare)* (falsetto sempre gridare).
- Gr. c.** (Glockenspiel): Continuation of the rhythmic pattern, marked *PP come eco* (pianissimo come eco).
- B. Ch.** (Bassoon): Continuation of the melodic line, marked *ff subito* (fortissimo subito).
- Tm.** (Timpani): Continuation of the rhythmic pattern, marked *5/8* and *2/4*.
- Vox II** (Voice II): Continuation of the vocal line, marked *3* and *6*.
- Gr. c.** (Glockenspiel): Continuation of the rhythmic pattern, marked *3* and *6*.

Handwritten musical score for a vocal and instrumental ensemble, featuring Tm. (Trombone), Vox I (Voice I), Vox II (Voice II), and Gr.c. (Guitar).

The score is divided into four systems, each containing staves for Tm., Vox I, Vox II, and Gr.c.

System 1: Tm. and Vox II play a melodic line with triplets and sixteenth notes. Gr.c. provides a rhythmic accompaniment.

System 2: Tm. and Vox II continue the melodic line. Vox I enters with a sustained note. Gr.c. continues the accompaniment. A *ff (falsetto)* marking is present in the Vox II staff.

System 3: Tm. and Vox II play a melodic line with triplets and sixteenth notes. Vox I enters with a sustained note. Gr.c. provides a rhythmic accompaniment. A *quasi gridare* marking is present in the Vox II staff.

System 4: Tm. and Vox I play a melodic line with triplets and sixteenth notes. Vox II enters with a sustained note. Gr.c. provides a rhythmic accompaniment. A *(émission nasale)* marking is present in the Vox I staff.

Handwritten musical score for the first system. The staves are labeled *Tm.* (Trombone) and *Vox I* (Vocal I). The time signature is 4/4. The *Tm.* part features triplet and sextuplet markings. The *Vox I* part features a melodic line with triplet and sextuplet markings. The system ends with a double bar line.

Handwritten musical score for the second system. The staves are labeled *Tm.* (Trombone) and *Vox I* (Vocal I). The time signature is 4/4. The *Tm.* part features a melodic line with triplet markings. The *Vox I* part features a melodic line with triplet markings. The system ends with a double bar line.

fff possibile ben sostenuto

l.v.

fff

Handwritten musical score for the third system. The staves are labeled *Tm.* (Trombone) and *B.Ch.* (Bassoon). The time signature is 4/4. The *Tm.* part features a melodic line with triplet and quintuplet markings. The *B.Ch.* part features a melodic line with triplet markings. The system ends with a double bar line.

(frullato)

5

3

fp

Handwritten musical score for the fourth system. The staves are labeled *Tm.* (Trombone) and *Vibf.* (Vibraphone). The time signature is 4/4. The *Tm.* part features a melodic line with triplet markings. The *Vibf.* part features a melodic line with triplet markings. The system ends with a double bar line.

(normale)

fff disperato

(l.v.)

Lento

Tm. *ff* *pp* *Muta in Celesta*

Vox II

Vibf. *mp dolce* *(falsetto)* *(l.v.)*

B. Ch. *(tacet)*

Vox II

Vibf. VES TE MI NU NA TĂ

Celesta *mp dolce, sempre Ped. l.v.*

Vox II

Vibf. DE LA BE TĂMI NI SE-A RA

Celesta

Vox II

Vibf. TĂ AS TĂZI S-A NĂS-CUT TRUP DIN DU-HUL

mp fischio

Vox I

Celesta

Vox II

Vibf.

SFÎNT # CUM AU SPUS PRO - RO Cii AS - TĂZI

Celesta

Vox II

Vibf.

S-A NĂS - CUT TRUP DIN DU - HUL SFÎNT # CUM AU

Vox I

Celesta

Vox II

Vibf.

SPUS PRO - RO Cii *mp fischio*







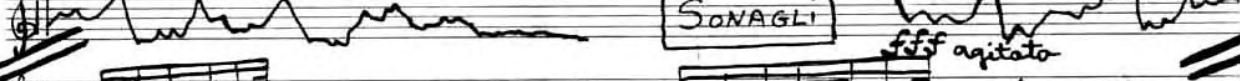

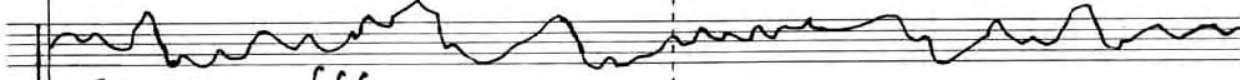

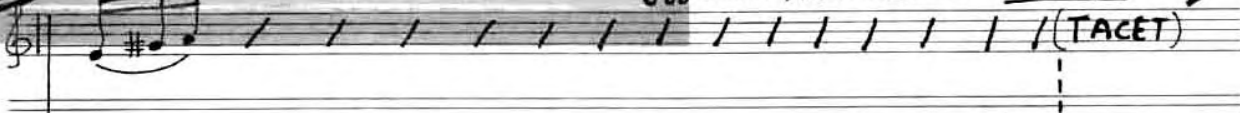
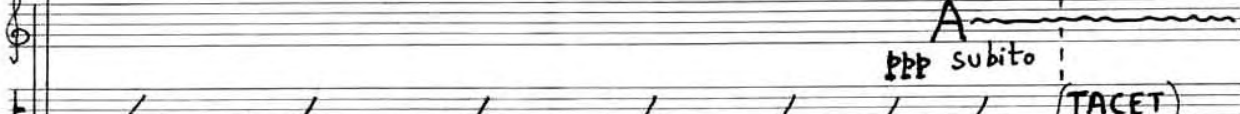
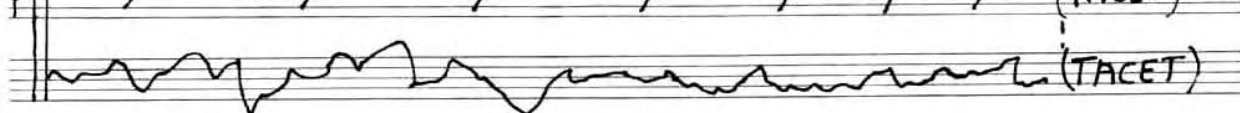
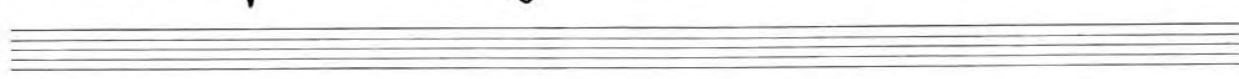
Vox I

Celesta

Mute in Trombone

Vox II

Vibf.

Vox I 
 Vox II 
 Vibf. 
 Vox I 
 Tn. 
 (fischio)
 giocoso, come uccelli
 Tempo I
 frullato
 fff subito con brio
 Vox II 
 Vibf. 
 Tn. 
 giocoso, come uccelli
 SONAGLI
 fff agitato
 SNGL. 
 Sempre fff
 Gr.c. 
 Tn. 
 fff subito, ben marcato Lento
 (TACET)
 Vox II 
 Gr.c. 
 SNGL. 
 ppp subito
 (TACET)
 (TACET)

Vox I (in trombone) R PP S 2 PPP

Vox II A $sffz$ S PPP

Vox I

Vox II

Taut. (arco) \diamond

Vox I (in trombone con sord.) *quasi* *Portamento* mp (tact)

Taut. \diamond (tact)

Serban Nichifor,
Darmstadt,
2. VIII - 1978.
(ora 2.3)

Serban NICHIFOR *

TROIS NOUVELLES IMPRESSIONS

pour

Flûte, Violoncelle, Petits Grelots et Harpe

I (Épilogue)

II (Évasions)

III (Préludes)

Durée: ca. 8'07" (2'47"; 3'12"; 2'08")

J'ai essayé de suggérer par cette musique l'ineffable des intimes processus de l'"inspiration" qui marquent les préludes d'une nouvelle création. Les éléments extérieurs utilisés ont des relations plus ou moins directes avec les psalmodies et le folklore roumain.

*) Le compositeur roumain Serban NICHIFOR est né en 1954 à Bucarest. Il a étudié la composition avec Doru POPOVICI et Aurel STROE au Conservatoire de Bucarest. PRIX: Premier Prix au Concours de la FONDATION GAUDEAMUS de Bilthoven (Pays-Bas) - 1977; Prix de composition aux "Rencontres Internationales de Chant Choral" de Tours (France) - 1977; Prix de la Presse au Festival d'Evian (France) - 1978; Prix I.S.C.M. aux Journées Mondiales de la Musique d'Athènes - 1979.

ADRESSE: B-dul Dr. Petru Groza 41, Parter, Ap. 1, R - 76241 Bucarest,
Roumanie

En hommage à Liana

Serban NICHIFOR

TROIS NOUVELLES IMPRESSIONS

pour

Flûte, Violoncelle, Petits Grelots et Harpe

I (Épilogue)

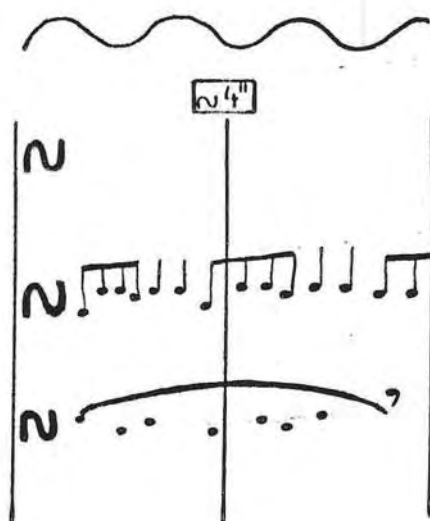
II (Évasions)

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Durée: 8'07" (2'47"; 3'12"; 2'08")

J'ai essayé de suggérer par cette musique l'ineffable des intimes processus de l'"inspiration" qui marquent les préludes d'une nouvelle création. Les éléments extérieurs utilisés ont des relations plus ou moins directes avec les psalmodies orthodoxes et le folklore roumain.

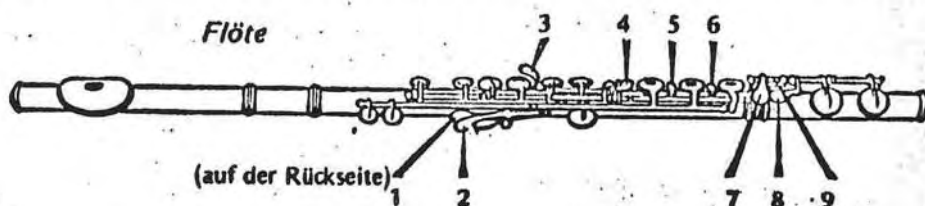
Serban Nichifor

Signes généraux

- vibrare lentamente - oscillations très lentes du son ne dépassant pas 1/4 de ton (pour Flûte et Violoncelle)
- quasi senza misura - les cassettes temporelles durent approximativement 4" et admettent:
- une écriture pseudo-traditionnelle (les valeurs conventionnelles sont interprétées librement)
- une écriture proportionnelle néo-grégorienne (les durées sont déterminées par les distances graphiques; le début de la pause est marqué avec le signe: ?)

Flûte

- complexes harmoniques doigtés dans le système Bartolozzi:



- la pression des lèvres très faible



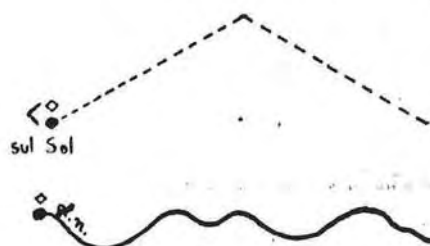
- la pression des lèvres accentuée



- la pression des lèvres peu accentuée

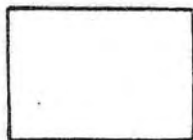
V.B.

- starker viel Blasdruck - la pression de l'air très prononcée

Violoncelle

- réverbération d'un flageolet obtenue en glissant avec rapidité le long de la corde sans modifier la distance initiale entre les doigts 0 et 3

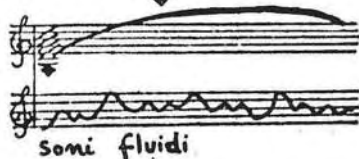
- glissando normale - mais suivant le profil irrégulier suggéré par la ligne ondulatoire

Harpe

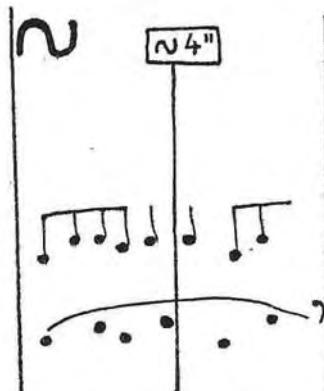
- répétition - régulière et synchrone avec le tempo général - du fragment encadré, jusqu'à l'épuisement du temps indiqué par la ligne grosse



- arpeggiato dans le sens ascendant
- arpeggiato dans le sens descendant



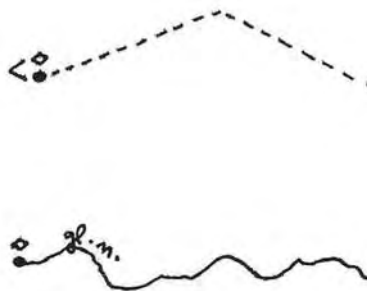
- glissando obtenu avec la clef d'accordage le long de la corde Sol en suivant le profil irrégulier suggéré par la ligne ondulatoire

ERLÄUTERUNGEN

- vibrato lento poco glissando (sehr langsames Vibrato mit $1/4$ Ton-Frequenzdifferenz).
- innerhalb des gegebenen Abschnittes brauchen die rhythmischen Werte nicht genau ausgeführt zu werden; die proportionelle Schreibweise bedingt nicht eine strenge Synchronisation der drei klanglichen Abläufe.
- pseudo-traditionelle Schreibweise (die conventionellen Notenwerte sind frei zu interpretieren).
- proportionelle Schreibweise (die jeweilige Dauer wird durch die graphischen Abstände festgelegt).

Flöte

- Obertöne (Bartolozzi-System,^{*)} Edition Schott 6391):
- sehr entspannter Lippendruck;
- verstärkter Lippendruck;
- leicht verstärkter Lippendruck;
- starker (viel) Blasdruck.

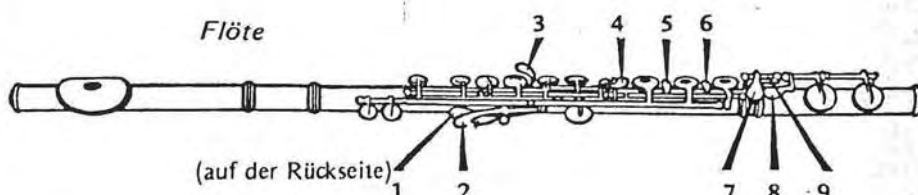
Cello

- Spezialeffekt einer Ton-Reverberation erzielt durch Beibehaltung des gleichen Abstandes des Fingersatzes zwischen Grund- und Oberton während eines schnellen und sehr weiten Glissando.
- glissando sempre vibrato (in Sinne der byzantinischen Psalmodien).

Harfe

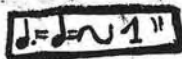
- soni fluidi (unregelmässiges Glissando mit dem Stimmschlüssel auf den "g" Seite).

^{*)} - Bartolozzi-System:



I (ÉPILOGUE)

Sebastian Nicker



Handwritten musical score for a chamber ensemble. The score is written on multiple staves, with parts for Flute (Fl.), Violoncello (Vlc.), and Arpa (Harp). The notation includes various musical symbols, dynamics, and performance instructions.

Flute (Fl.) Part:

- Staff 1: Flute part, starting with a key signature of one sharp (F#) and a time signature of 12/8. The first measure is marked "12/8".
- Staff 2: Flute part, continuing the melody.
- Staff 3: Flute part, featuring a melodic line with various ornaments and dynamics.
- Staff 4: Flute part, continuing the melody.
- Staff 5: Flute part, featuring a melodic line with various ornaments and dynamics.
- Staff 6: Flute part, continuing the melody.
- Staff 7: Flute part, featuring a melodic line with various ornaments and dynamics.
- Staff 8: Flute part, continuing the melody.
- Staff 9: Flute part, featuring a melodic line with various ornaments and dynamics.
- Staff 10: Flute part, continuing the melody.

Violoncello (Vlc.) Part:

- Staff 1: Violoncello part, starting with a key signature of one sharp (F#) and a time signature of 12/8. The first measure is marked "12/8".
- Staff 2: Violoncello part, continuing the melody.
- Staff 3: Violoncello part, featuring a melodic line with various ornaments and dynamics.
- Staff 4: Violoncello part, continuing the melody.
- Staff 5: Violoncello part, featuring a melodic line with various ornaments and dynamics.
- Staff 6: Violoncello part, continuing the melody.
- Staff 7: Violoncello part, featuring a melodic line with various ornaments and dynamics.
- Staff 8: Violoncello part, continuing the melody.
- Staff 9: Violoncello part, featuring a melodic line with various ornaments and dynamics.
- Staff 10: Violoncello part, continuing the melody.

Arpa (Harp) Part:

- Staff 1: Arpa part, starting with a key signature of one sharp (F#) and a time signature of 12/8. The first measure is marked "12/8".
- Staff 2: Arpa part, continuing the melody.
- Staff 3: Arpa part, featuring a melodic line with various ornaments and dynamics.
- Staff 4: Arpa part, continuing the melody.
- Staff 5: Arpa part, featuring a melodic line with various ornaments and dynamics.
- Staff 6: Arpa part, continuing the melody.
- Staff 7: Arpa part, featuring a melodic line with various ornaments and dynamics.
- Staff 8: Arpa part, continuing the melody.
- Staff 9: Arpa part, featuring a melodic line with various ornaments and dynamics.
- Staff 10: Arpa part, continuing the melody.

Performance Instructions:

- Flute (Fl.):** "poco mp", "pp con dolore", "sempre pp ↔ mp", "f ben sostenuto", "poco a poco decrescendo".
- Violoncello (Vlc.):** "sul Re", "sul Sol", "sul Re", "molto", "f ben sostenuto".
- Arpa:** "MI, FA, SOL, LA, B", "Sib, UT, RE", "FA# UT#", "FA# UT#", "voce humana", "sul Sol", "mp legatissimo", "x 13", "sempre pp ↔ mp", "2-3", "3-4", "4-5", "5-6", "6-7", "7-8", "8-9", "9-10", "10-11", "11-12", "12-13", "13-14", "14-15", "15-16", "16-17", "17-18", "18-19", "19-20", "20-21", "21-22", "22-23", "23-24", "24-25", "25-26", "26-27", "27-28", "28-29", "29-30", "30-31", "31-32", "32-33", "33-34", "34-35", "35-36", "36-37", "37-38", "38-39", "39-40", "40-41", "41-42", "42-43", "43-44", "44-45", "45-46", "46-47", "47-48", "48-49", "49-50", "50-51", "51-52", "52-53", "53-54", "54-55", "55-56", "56-57", "57-58", "58-59", "59-60", "60-61", "61-62", "62-63", "63-64", "64-65", "65-66", "66-67", "67-68", "68-69", "69-70", "70-71", "71-72", "72-73", "73-74", "74-75", "75-76", "76-77", "77-78", "78-79", "79-80", "80-81", "81-82", "82-83", "83-84", "84-85", "85-86", "86-87", "87-88", "88-89", "89-90", "90-91", "91-92", "92-93", "93-94", "94-95", "95-96", "96-97", "97-98", "98-99", "99-100", "100-101", "101-102", "102-103", "103-104", "104-105", "105-106", "106-107", "107-108", "108-109", "109-110", "110-111", "111-112", "112-113", "113-114", "114-115", "115-116", "116-117", "117-118", "118-119", "119-120", "120-121", "121-122", "122-123", "123-124", "124-125", "125-126", "126-127", "127-128", "128-129", "129-130", "130-131", "131-132", "132-133", "133-134", "134-135", "135-136", "136-137", "137-138", "138-139", "139-140", "140-141", "141-142", "142-143", "143-144", "144-145", "145-146", "146-147", "147-148", "148-149", "149-150", "150-151", "151-152", "152-153", "153-154", "154-155", "155-156", "156-157", "157-158", "158-159", "159-160", "160-161", "161-162", "162-163", "163-164", "164-165", "165-166", "166-167", "167-168", "168-169", "169-170", "170-171", "171-172", "172-173", "173-174", "174-175", "175-176", "176-177", "177-178", "178-179", "179-180", "180-181", "181-182", "182-183", "183-184", "184-185", "185-186", "186-187", "187-188", "188-189", "189-190", "190-191", "191-192", "192-193", "193-194", "194-195", "195-196", "196-197", "197-198", "198-199", "199-200", "200-201", "201-202", "202-203", "203-204", "204-205", "205-206", "206-207", "207-208", "208-209", "209-210", "210-211", "211-212", "212-213", "213-214", "214-215", "215-216", "216-217", "217-218", "218-219", "219-220", "220-221", "221-222", "222-223", "223-224", "224-225", "225-226", "226-227", "227-228", "228-229", "229-230", "230-231", "231-232", "232-233", "233-234", "234-235", "235-236", "236-237", "237-238", "238-239", "239-240", "240-241", "241-242", "242-243", "243-244", "244-245", "245-246", "246-247", "247-248", "248-249", "249-250", "250-251", "251-252", "252-253", "253-254", "254-255", "255-256", "256-257", "257-258", "258-259", "259-260", "260-261", "261-262", "262-263", "263-264", "264-265", "265-266", "266-267", "267-268", "268-269", "269-270", "270-271", "271-272", "272-273", "273-274", "274-275", "275-276", "276-277", "277-278", "278-279", "279-280", "280-281", "281-282", "282-283", "283-284", "284-285", "285-286", "286-287", "287-288", "288-289", "289-290", "290-291", "291-292", "292-293", "293-294", "294-295", "295-296", "296-297", "297-298", "298-299", "299-300", "300-301", "301-302", "302-303", "303-304", "304-305", "305-306", "306-307", "307-308", "308-309", "309-310", "310-311", "311-312", "312-313", "313-314", "314-315", "315-316", "316-317", "317-318", "318-319", "319-320", "320-321", "321-322", "322-323", "323-324", "324-325", "325-326", "326-327", "327-328", "328-329", "329-330", "330-331", "331-332", "332-333", "333-334", "334-335", "335-336", "336-337", "337-338", "338-339", "339-340", "340-341", "341-342", "342-343", "343-344", "344-345", "345-346", "346-347", "347-348", "348-349", "349-350", "350-351", "351-352", "352-353", "353-354", "354-355", "355-356", "356-357", "357-358", "358-359", "359-360", "360-361

Tempo 1 (♩ = ♩ = 1")

Fl.

Vlc.

Arpa

Fl.

Vlc.

Arpa.

pp

poco

mp

attaca

sempre PP \leftrightarrow *mp* **II (EVASIONS)**

flautato
pp mormorando

sempre PP

(MI, FA#, SOL, LAB)
(Sib, UT#, RE)

non vibr., quasi portamento

(sul Do)

sulla tavola l.v.
mp sonore

sulla tavola l.v.
mp sonore

sulla tavola l.v.
mp sonore

Handwritten musical score for Flute (Fl.), Violoncello (Vlc.), and Arpa (Harp). The score is divided into four systems, each marked with a double bar line. The notation includes various musical symbols such as notes, rests, dynamics (mp, mp suave), and performance instructions.

System 1:

- Fl.**: Flute part with notes and dynamics. Includes a marking "mp".
- Vlc.**: Violoncello part with notes and dynamics. Includes a marking "mp".
- Arpa**: Harp part with notes and dynamics. Includes a marking "mp".

System 2:

- Fl.**: Flute part with notes and dynamics. Includes a marking "mp".
- Vlc.**: Violoncello part with notes and dynamics. Includes a marking "mp".
- Arpa**: Harp part with notes and dynamics. Includes a marking "mp".

System 3:

- Fl.**: Flute part with notes and dynamics. Includes a marking "mp".
- Vlc.**: Violoncello part with notes and dynamics. Includes a marking "mp".
- Arpa**: Harp part with notes and dynamics. Includes a marking "mp".

System 4:

- Fl.**: Flute part with notes and dynamics. Includes a marking "mp".
- Vlc.**: Violoncello part with notes and dynamics. Includes a marking "mp".
- Arpa**: Harp part with notes and dynamics. Includes a marking "mp".

Additional markings and instructions include:

- Fl.**: "sempre sul Sol" (always on G).
- Arpa**: "sulla tavola l.v." (on the table, left hand).
- mp suave**: mezzo-piano, soft.
- mp**: mezzo-piano.
- l.v.**: left hand.
- v.B.**: violoncello.
- sul pont.**: sul ponticello (on the bridge).

Handwritten musical score for Flute (Fl.), Violoncello (Vlc.), and Arpa (Harp). The score is divided into three systems, each separated by a double bar line. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1:

- Fl.** (Flute): Features complex fingering numbers (1, 2, 3, 4, 5) and dynamic markings like *mp* and *mp*.
- Vlc.** (Violoncello): Includes the instruction *sul pont.* (sul ponticello) and dynamic markings like *mp*.
- Arpa** (Harp): Includes the instruction *sempre sulla tavola* (always on the soundboard) and dynamic markings like *mp*.

System 2:

- Fl.** (Flute): Continues with complex fingering and dynamic markings like *mp*.
- Vlc.** (Violoncello): Includes the instruction *sul pont.* and dynamic markings like *mp*.
- Arpa** (Harp): Continues with the instruction *sempre mp* and dynamic markings like *mp*.

System 3:

- Fl.** (Flute): Continues with complex fingering and dynamic markings like *mp*.
- Vlc.** (Violoncello): Includes the instruction *sul pont.* and dynamic markings like *mp*.
- Arpa** (Harp): Includes the instruction *legatissima sulla tavola* (very legato on the soundboard) and dynamic markings like *pp* and *mp*.

Fl.

Vlc.

Arp

Fl.

Vlc.

Arp

Fl.

Vlc.

Arp

Fl.

Vlc.

Arp

Fl.

Vlc.

Arp

*sempre PP liscio,
come ecc.*

sempre sul Sol

*suoni fluidi
(avec la clef)*

Handwritten musical score for Flute (Fl.), Violoncello (Vlc.), and Arpa (Arp.). The score is divided into four systems, each containing staves for the three instruments. The notation includes various musical symbols such as notes, rests, dynamics (mp, p, pp), and performance instructions.

System 1:

- Fl.**: Features complex fingering diagrams (1, 2, 3, 4, 5) and dynamic markings *mp* and *p*.
- Vlc.**: Includes bowing or breath markings (V) and dynamic markings *mp*.
- Arp.**: Shows a continuous, wavy line representing a sustained arpeggiated texture.

System 2:

- Fl.**: Continues with complex fingering and dynamic markings *mp* and *p*.
- Vlc.**: Includes bowing or breath markings (V) and dynamic markings *mp*.
- Arp.**: Includes the instruction *l.v.* (lento) and *mp suono* (medium piano sound).

System 3:

- Fl.**: Continues with complex fingering and dynamic markings *p* and *mp*.
- Vlc.**: Includes bowing or breath markings (V) and dynamic markings *mp*.
- Arp.**: Includes the instruction *pp liscio, come eco* (pianissimo, smooth, like an echo).

System 4:

- Fl.**: Continues with complex fingering and dynamic markings *p* and *mp*.
- Vlc.**: Includes bowing or breath markings (V) and dynamic markings *mp*.
- Arp.**: Includes the instruction *suoni fluidi* (fluid sounds).

The score concludes with a final system where the Arpa part is empty, and the Fl. and Vlc. parts continue with their respective notation.

Handwritten musical score for three instruments: Flute (Fl.), Viola (Vlc.), and Arpa (Harp). The score is divided into four systems, each separated by a double bar line. The first system includes the instruction "suoni fluidi" (fluid sounds) and dynamic markings "pp" (pianissimo) and "mp" (mezzo-piano). The second system includes "l.v." (lento) and "suoni fluidi". The third system includes "l.v." and "suoni fluidi". The fourth system includes the instruction "con Sordina" (with mutes) and ends with a double bar line and the word "attacco" (attack). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

Fl.
Vlc.
Arpa

suoni fluidi

Fl.
Vlc.
Arpa

suoni fluidi

Fl.
Vlc.
Arpa

suoni fluidi

Fl.
Vlc.
Arpa

con Sordina

attacco

III (PRÉLUDES)

Fl. $\text{♩} = \sim 1''$

Vlc. (con Sord.)

Arpa

sempre PP liscio, come eco
(suoni fluidi)

pp *mp* *pp* *mp* *pp*

Fl.

Vlc.

Arpa

pp *mp* *pp* *mp* *pp*

Fl.

Vlc.

Arpa

pp *mp* *f* *pp*

pp *troude*

UT \flat

l.v.

sfff
secco

Fl.

Vlc.

Arpa

Fl.

Vlc.

Sonagli piccoli

Arpa

Mute in Sngl. P. lontano

sffz possibile secco l.v.

sffz possibile secco

Fl.

Vlc.

Sngl. picc.

Arpa

pp < >

pp

pp

pizz.

Fl. *col legno battuto* *arco ppp normale*

Vlc. *pp* *ppp come eco*

Fl. picc. *pp* *ppp come eco*

Arpa

Fl.

Vlc.

Fl. picc. *l.v.*

Arpa

Bucarest, Primavera 1979.

Durata - ca 7'

SALVE REGINA

"VIRGO - 54"

ANDANTE $\text{♩} = \sim 104$

S. Suba Nichifor

S. $\text{♩} = \sim 104$ *d'al niente* poco a poco *pp lontano*, *molto cantabile*

A. $\text{♩} = \sim 104$ *d'al niente* poco a poco *ppp lontano e liscio*
respirare ad libitum individualmente

S. $\text{♩} = \sim 104$

A. $\text{♩} = \sim 104$

S. $\text{♩} = \sim 104$

A. $\text{♩} = \sim 104$

S. Solo $\text{♩} = \sim 104$ *pp dolcissimo, in rilievo*

SAL — VE — RE — GI — NA, MA — TER MI —

S. $\text{♩} = \sim 104$ *pp liscio*

A. $\text{♩} = \sim 104$

Org. $\text{♩} = \sim 104$ *Fl. 8' lontano e liscio*

S. Solo $\frac{6}{8}$ $\frac{8}{8}$ $\frac{11}{8}$ $\frac{4}{8}$

SE-RI-COR-DI-AE, VI-TA, DUL-CE-DO ET SPES NOS-TRA SAL-VE.

S. $\frac{6}{8}$ $\frac{8}{8}$ $\frac{11}{8}$ $\frac{4}{8}$

(CORO)

Org. $\frac{6}{8}$ $\frac{8}{8}$ $\frac{11}{8}$ $\frac{4}{8}$

S. Solo $\frac{4}{8}$ $\frac{9}{8}$ $\frac{8}{8}$

AD TE CLA-MA-MUS, E-XU-LES FI-LI-I E-VAE; AD TE SUS-PI-

S. $\frac{4}{8}$ $\frac{9}{8}$ $\frac{8}{8}$

(CORO)

Org. $\frac{4}{8}$ $\frac{9}{8}$ $\frac{8}{8}$

S. Solo $\frac{9}{8}$ $\frac{10}{8}$ $\frac{6}{8}$

RA-MUS, GE-MEN-TES ET FLEN-TES, IN HAC LA-CRI-MA-RUM VAL-LE.

S. $\frac{9}{8}$ $\frac{10}{8}$ $\frac{6}{8}$

(CORO) *ppp*

Org. $\frac{9}{8}$ $\frac{10}{8}$ $\frac{6}{8}$

S. Solo $\frac{6}{8}$ $\frac{9}{8}$ $\frac{7}{8}$ $\frac{10}{8}$

p molto cantabile

S. $\frac{6}{8}$ $\frac{9}{8}$ $\frac{7}{8}$ $\frac{10}{8}$

(CORO)

A. $\frac{6}{8}$ $\frac{9}{8}$ $\frac{7}{8}$ $\frac{10}{8}$ *pp liscio*

Org. $\frac{6}{8}$ $\frac{9}{8}$ $\frac{7}{8}$ $\frac{10}{8}$ *Sempre pp*

10/8 9/8 7/8 8/8

S. Solo

(CORO)

A.

Org.

poca *p molto espressivo*

8/8 7/8 9/8 8/8

S.

(CORO)

A.

Org.

16'

p liseio

6/8 7/8 11/8 10/8

S. Solo

(CORO)

A.

Org.

sempre p

E-ia

16'+8'

S. Solo *10* *dolcissimo, in rilievo* *9* *11* *4*
 ER-GO AD-VO-CATA NOS-TRA, IL-LOSTU-OS MI-SE-RI-COR-DES O-CU-LOS AD NOS CON-VER-TE.

Org. *pp* *liscio*

S. Solo *4* *10* *5* *4*
 ET JE — SUM, BE-NE-DIC-TUM FRUC-TUM VEN-TRIS TUI —, NO-BIS POST HAC E —

Org.

S. Solo *4* *poco rall.* *10* **SOLEMNIS**
 XI — LI UM OS-TEN — DE.

S. *sub. f* *Sonoro* *poco marcato* **SOLEMNIS**
 O CLE-MENS —, O

A. *SOLEMNIS*
 O CLE-MENS —, O

Org. *f* *Sonoro* *molto* *p. cresc.* **SOLEMNIS**

S. *(non diminuendo)*
Pi - A — , O DUL - CIS VIR - GO MA - RI - A

(CORO)
Pi - A — , O DUL - CIS VIR - GO MA - RI - A *(non diminuendo)*

Org. *Organo pleno*

S. *(CORO)*
poco a poco animando

Org. *Organo pleno*

(animando)

Org.

poco allargando

Org.

GRANDIOSO

4

♩ = 66 *sempre ff maestoso ma dolce*

S. *Coro* *poco portando* SAL — VE — RE — GI — NA —, MA —

A. SAL — VE — RE — GI — NA, MA-TER MI — SE — RI — COR-DI-AE —, Vi —

GRANDIOSO

4

♩ = 66 *ff maestoso ma dolce*

Org. *ff maestoso ma dolce*

S. *poco* *poco* TER — MI — SE — RI —

A. TA DUL-CE — DO — ET SPES NOS —

Org.

S. COR — DI — AE —

A. TRA — A —

Org.

S. *(CORO)* *poco* Vi TA, DUL CE DO

A. *poco*

Org. *poco*

S. *poco* ET *poco port.* SPES

A. *poco* ET SPES

Org.

S. NOS TRA, SAL

A. NOS TRA, SAL

Org.

S. $\text{G}\sharp\text{G}\sharp$ (core) p. VE RE GI
 A. $\text{G}\sharp\text{G}\sharp$ p. VE RE GI

Org. $\text{G}\sharp\text{G}\sharp$

fff ben sostenuto, respirare ad lib. individualmente

S. $\text{G}\sharp\text{G}\sharp$ poco NA
 A. $\text{G}\sharp\text{G}\sharp$ NA
 NA

Org. $\text{G}\sharp\text{G}\sharp$

fff possibile

S. $\text{G}\sharp\text{G}\sharp$ MA RI
 A. $\text{G}\sharp\text{G}\sharp$ MA RI
 MA RI

Org. $\text{G}\sharp\text{G}\sharp$

First system of a musical score. It features five staves. The top staff is for Soprano (S.) in treble clef with a key signature of two sharps (F# and C#). Below it is the Alto (A.) staff, also in treble clef with two sharps. The third staff is for Organ (Org.) in treble clef with two sharps. The fourth and fifth staves are in bass clef with two sharps. The system contains musical notation including notes, rests, and dynamic markings like 'p' and 'z'. There are also some handwritten annotations and a double bar line with repeat dots.

Second system of the musical score, continuing from the first. It uses the same five-staff layout. The notation includes notes, rests, and a double bar line with repeat dots. To the right of the staves, there are some handwritten notes or markings, possibly indicating a section or a specific instruction.

SERBAN NICHIFOR
1979

NATALIS NOSTRI DOMINI
IESU CHRISTI
ARCANUM
- secundum Lucam -
Oratorio de Noël
Christmas Oratorio

ORATORIO DA CAMERA

pour

13 interprètes et bande magnétique

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IPI Name No. 46376567
IPI Base No. I-000391194-0

En hommage à mes Parents

Serban NICHIFOR

NATALIS NOSTRI DOMINI IESU CHRISTI ARCANUM

- secundum Lucam -

(oratorio da camera)

I.) NUNTIUS (ca. 11')

II.) CANTUS MARIAE (ca. 6')

III.) NATALIS (ca. 10-13')

DURATA: ca. 28-30' (11'; 6'; 11-13')

E S E C U T O R I

1) Flauto (Fl.)

2) Oboe (Ob.)

3) Corno (Cr.)

Soli: 4) Soprano (ossia Ragazzo)


5) Contralto



6) Basso profondo + Triangolo piccolo (Δ)

Nastro magnetico ($\sigma\sigma$)*: [Coro (di ragazzi) - 20-35 Soprani (S.)

- 20-35 Alti (A.)

Organo

7) Percussione I: Campane , Celesta, Vibrafono con motore (Vibf.), Triangolo piccolo (Δ), Tam-tam grande (Tamt.)

8) Percussione II: Campane , Temple Blocks (T.Bl.) ossia "Toaca", Sonagli sospesi (Sngl.), Vibrafono con motore (Vibf.), Campanelli (C-nelli), Triangolo piccolo (Δ), Crotalo  (Crot.) ossia Campanelli, Tam-tam grande (Tamt.)

Archivi: 9) Violina 1 (Vlna. 1)

10) Violina 2 (Vlna. 2)

11) Viola (Vla.)

12) Violoncello (V-cello) + Sonagli sospesi (Sngl.)

13) Contrabbasso (C-basso) + Triangolo piccolo (Δ)

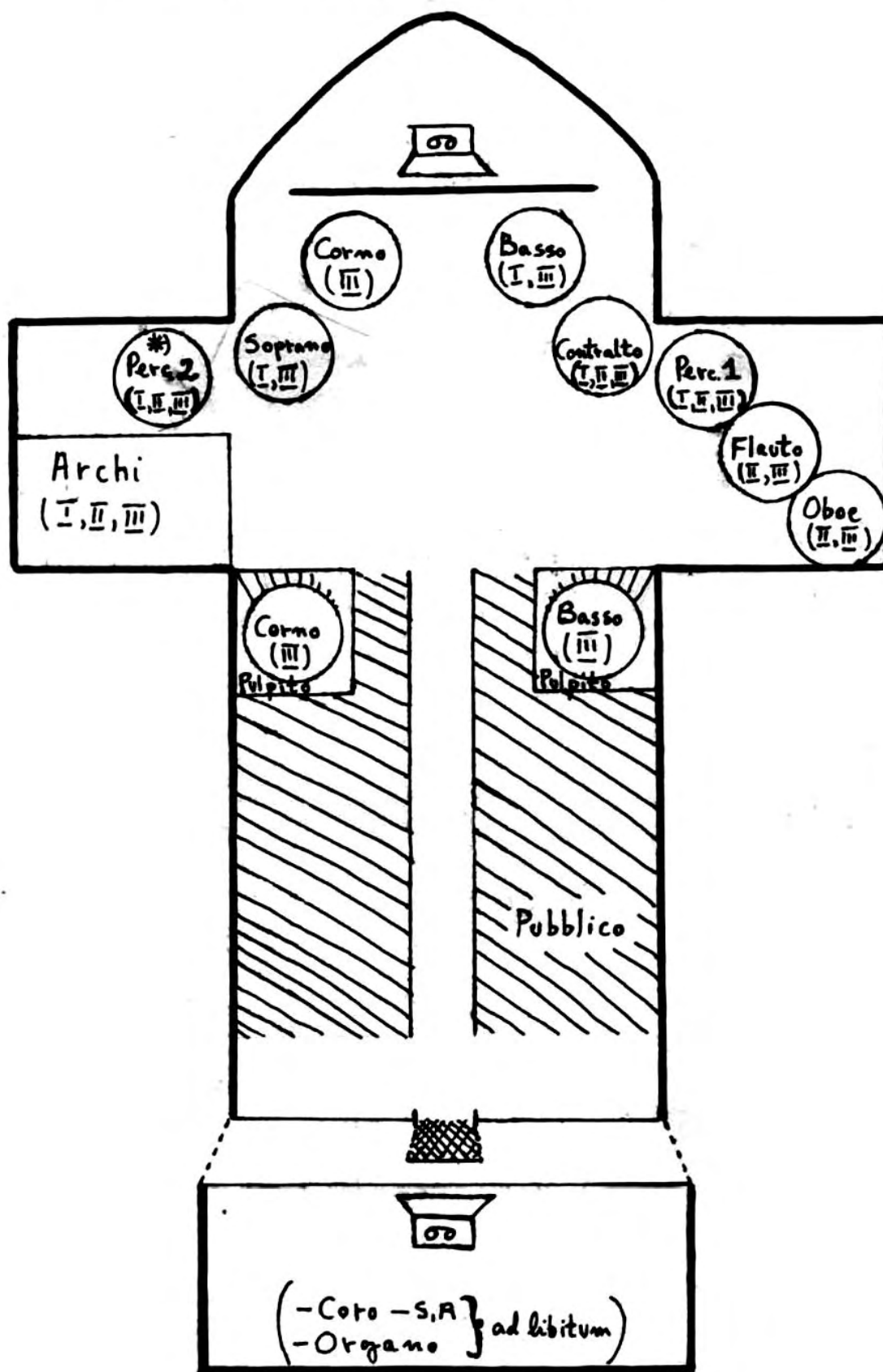
Pubblico (ad libitum)**

Campane da chiesa

*) La bande magnetique peut être remplacée par une intervention directe du chœur et (ou) de l'orgue. (La bande est réalisable - partialement ou intégralement - aussi par le compositeur.)

**) Des feuilles volantes contenant les "MOBILE" (mélodies populaires à l'occasion du Noël) seront mises à la disposition du public pour l'intervention finale (- ad libitum).

EMPLACEMENT GÉNÉRAL - adaptable en fonction
des divers particularités des églises.



* In extremis, "Percussione 2" peut jouer aussi dans le transept droit, à côté et sur les instruments (Campane, Vibrafono, Tam-tam) de "Percussione 1".

N O T A B E N E

"OFF"



- dans l'extérieur, à proximité de l'espace de concert.
- entrée des interprètes dans l'espace de concert.
- arrêt temporaire des interprètes.
- sortie des interprètes de l'espace de concert.
- "MOBILE" (mobiles) - fragments mélodiques (voir l'annexe)
chantés et joués continuellement (————) ou
discontinuellement (— — — —) dans un ordre aléatoire,
jusqu'à l'épuisement du temps indiqué par la longueur de la
ligne droite. L'intervention finale du public, qui a à la
disposition des parties contenant les mobiles, est "ad libitum".
- clef spéciale signifiant la possibilité de choisir le registre
optimal, en respectant la valeur absolue des notes lues dans
la clef Sol.
- coup circulaire au bord du Tam-tam avec un baguette métallique.
- indication pour le final ouvert (durant ca. 1-3'): le public
et les interprètes sortent (chantant les "MOBILE") et se
séparent en dehors de l'espace de concert, en plein air.
Les chansons de Noël, se pulvérisant ainsi (en "perdendosi"),
seront englouties dans la sonorité toujours pleine, ample et
grave des "Campane da chiesa".

I.) NUNTIIUS

Basso: "Quoniam quidem multi conati sunt ordinare narrationem, quae in nobis completae sunt, rerum: sicut tradiderunt nobis, qui ab initio ipsi viderunt, et ministri fuerunt sermonis: visum est et mihi, assecuto omnia a principio diligenter, ex ordine tibi scribere, optime Teophile, ut cognoscas eorum verborum, de quibus eruditus es, veritatem." (Lucam I, 1-4)

"... missus est Angelus Gabriel a Deo in civitatem Galilaeae, cui nomen Nazareth, ad Virginem desponsatam viro, cui nomen erat Ioseph, de domo David, et nomen virginis Maria. Et ingressus Angelus ad eam dixit:"

Ragazzo (Soprano): "Ave gratia plena: Dominus tecum: Benedicta tu in mulieribus."

Basso: "Quae cum audisset, turbata est in sermone eius, et cogitabat:"

Contralto: "Qualis esset ista salutatio?"

Basso: "Et ait Angelus ei:"

Ragazzo (Soprano): "Ne timeas Maria, invenisti enim gratiam apud Deum: ecce concipies in utero, et paries filium, et vocabulis nomen Iesum. Hic erit magnus, et Filius Altissimi vocabitur, et dabit illi Dominus Deus sedem David patris eius: et regnabit in domo Iacob in aeternum, et regni eius non erit finis."

Basso: "Dixit autem Maria ad Angelum:"

Contralto: "Quomodo fiet istud, quoniam virum non cognosco?"

Basso: "Et respondens Angelus dixit ei:"

Ragazzo (Soprano): "Spiritus sanctus superveniet in te, et virtus Altissimi obumbrabit tibi. Ideoque et quod nascetur ex te Sanctum, vocabitur Filius Dei." (Lucam I, 26-35)

II.) CANTUS MARIAE

Contralto: "Magnificat anima mea Dominum:

et exultavit spiritus meus in Deo salutari meo.

Quia respexit humilitatem ancillae suae:

ecce enim ex hoc beatam me dicent omnes generationes.

Quia fecit mihi magna potens est:

et sanctum nomen eius.

Et misericordia eius a progenie in progenies

timentibus eum.

Fecit potentiam in brachio suo:

dispersit superbos mente cordis sui.

Deposuit potentes de sede,

et exaltavit humiles.

Esurientes implevit bonis:

et divites dimisit inanes.

Suscepit Israel puerum suum,

recordatus misericordiae suae.

Sicut locutus est ad patres nostros,

Abraham, et semini eius in saecula." (Lucam I, 46-55)

III.) NATALIS

Basso: "Ascendit autem et Ioseph a Galilaea de civitate Nazareth in Iudaeam in civitatem David, quae vocatur Bethlehem: eo quod esset de domo, et familia David, ut profiteretur cum Maria desponsata sibi uxore praegnanse. Factum est autem, cum essent ibi, impleti sunt dies ut pareret. Et peperit filium suum primogenitum, et pannis eum involvit, et reclinavit eum in praesepio: quia non erat eis locus in diversorio."

Contralto: "Et pastores erant in regione eadem vigilantes, et custodientes vigiliam noctis super gregem suum. Et ecce angelus Domini stetit iuxta illos, et claritas Dei circumfulsit illos, et timuerunt timore magno. Et dixit illis angelus:"

Ragazzo (Soprano): "Nolite timere: ecce enim evangelizo vobis gaudium magnum, quod erit omni populo: quia natus est vobis hodie Salvator, qui est Christus Dominus in civitate David. Et hoc vobis signum: Invenietis infantem pannis involutum, et positum in praesepio."

Basso: "Et subito facta est cum angelo multitudo militiae caelestis laudantium Deum, et dicentium:"

Coro: "Gloria in altissimis Deo,
(66) et in terra pax hominibus bonae voluntatis." (Lucam II, 4-14)

Basso: "... Et venerunt festinantes: et invenerunt Mariam, et Ioseph, et infantem positum in praesepio. Videntes autem cognoverunt de verbo, quod dictum erat illis de puero hoc..." (Lucam II, 16-17)

Coro: HYMNUS
(66)

Serban NICHIFOR - "WEIHNACHTSORATORIUM"Dauer: ~28-30'Interpreten: Soli - Sopran (Frau oder Kind) = der Engel- Alt = Maria- Bass (mit einem kleinen Triangel) = der EvangelistFrauen- (oder Kinder-) Chor - ~ 20 Soprane- ~ 15 AlteKammerorchester:- 1 Flöte (Fl.)- 1 Oboe (Ob.)- 1 Horn (Cor.)- 2 Schlagzeuger: I.) Röhrenglocken (Cmp.), Celesta (Cel.)
Vibraphon (Vibr.), kleiner Triangel (Δ), grösseres
Tam-tam (Tamt.);II.) Röhrenglocken (Cmp.), 2 Tempelblöcke
(T.Bl.), Schellen (Sngl.), Vibraphon (Vibr.),
Glockenspiel (C-nelli), kleiner Triangel (Δ),
Zimbelchen in H (Crot.).- Streicher: 1/1/1/1/1; Cello auch mit Schellen,
Kontrabass auch mit einem kleinen Triangel.- Orgel.

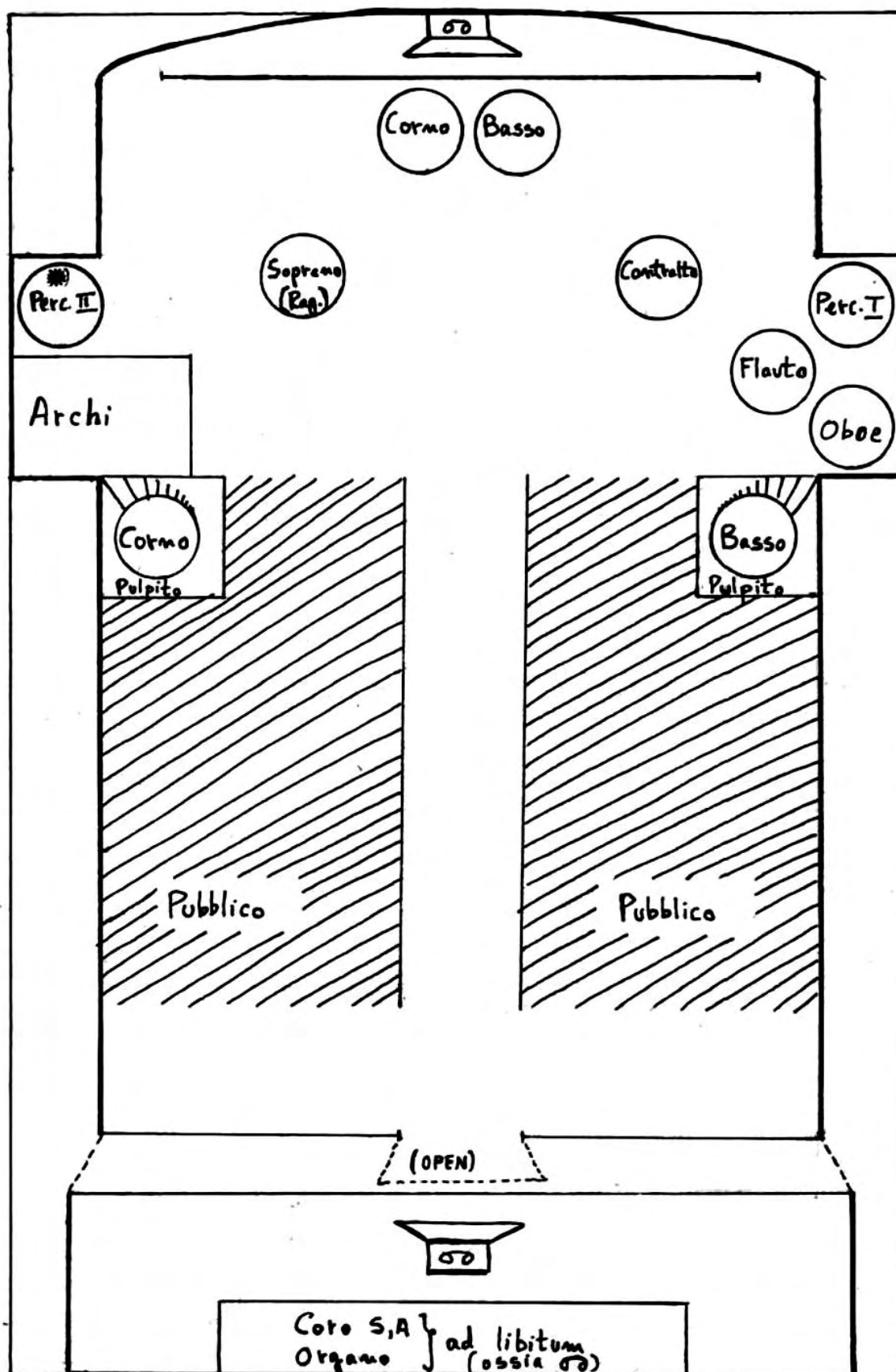
Nota Bene: 1.) Dieses Oratorium verwendet Chor, Orgel, Vibraphon und
Glockenspiel auf Magnetband eingespielt, nur wenn die direkte Wiedergabe
nicht möglich ist. Wenn Chor, Orgel, Vibraphon und Glockenspiel vorhanden
sind, wird das Magnetband nicht verwendet.

2.) Die Flugblätter mit den "Mobile" (weihnachtliche Volksmelodien)
stehen dem Publikum zum Mitsingen (ad libitum) zur Verfügung.

3.) Wenn die Aufführungsmöglichkeiten nicht gegeben sind,
kann der Schluss "Open" (in welchem Interpreten und Publikum das Gotteshaus
verlassen und gemeinsam Weihnachtslieder singen, während sie sich auf den
Heimweg begeben), weggelassen werden. In diesem Falle schliesst das
Oratorium mit dem letzten, in der Partitur verzeichneten, Takt.

4.) Die in der Partitur angegebene szenische Darstellungsweise
($\downarrow, \Theta, \uparrow$) ist nicht verpflichtend. Das Oratorium kann auch in
üblicher Konzertaufstellung aufgeführt werden.

EMPLACEMENT GÉNÉRAL - adaptable pour
"Alte Kirche Boswil"



* In extremis, "Percussione II" peut jouer aussi dans le transept droit à côté et sur les instruments (Campane, Vibrafono, Tam-tam) de "Percussione I".

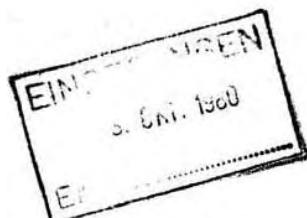


STAATSSSEKRETARIAT

AUS DEM VATIKAN, am 30. Sept. 1980

Das Staatssekretariat bestätigt Herrn Serban Nichifor in München den Eingang seines werten Schreibens vom 12. 8. d.J. und teilt freundlich mit, daß der Heilige Vater für dieses Zeichen der Wertschätzung und Verbundenheit sowie für die lebenswürdige Gabe herzlich dankt und ihm wie seinen Freunden den treuen Schutz Gottes für den weiteren Weg erbittet.

(Mons. G.B. Re, Assessor)



DURATA: ca. 27-30'

ESECUTORI

Flauto (Fl.)

Oboe (Ob.)

Corno (Cr.)


Soli: Soprano, ossia Ragazzo

Contralto

Basso profondo + Triangolo piccolo (Δ)

Nastro magnetico (∞)*: Coro (di ragazzi) - 20-35 Soprani (S.)
 - 20-35 Alti (A.)

Organo

Percussione I: Campane () , Celesta, Vibrafono con motore (Vibf.), Triangolo piccolo (Δ), Tam-tam grande (Tamt.)

Percussione II: Campane () , Temple Blocks (T.Bl.)
 ossia "Toaca", Sonagli sospesi (Sngl.), Vibrafono
 con motore (Vibf.), Campanelli (C-nelli), Triangolo
 piccolo (Δ), Crotalo () (Crot.) ossia Campanelli,
 Tam-tam grande (Tamt.)

Archî: Violina 1 (Vlna. 1)

Violina 2 (Vlna. 2)

Viola (Vla.)

Violoncello (V-cello) + Sonagli sospesi (Sngl.)

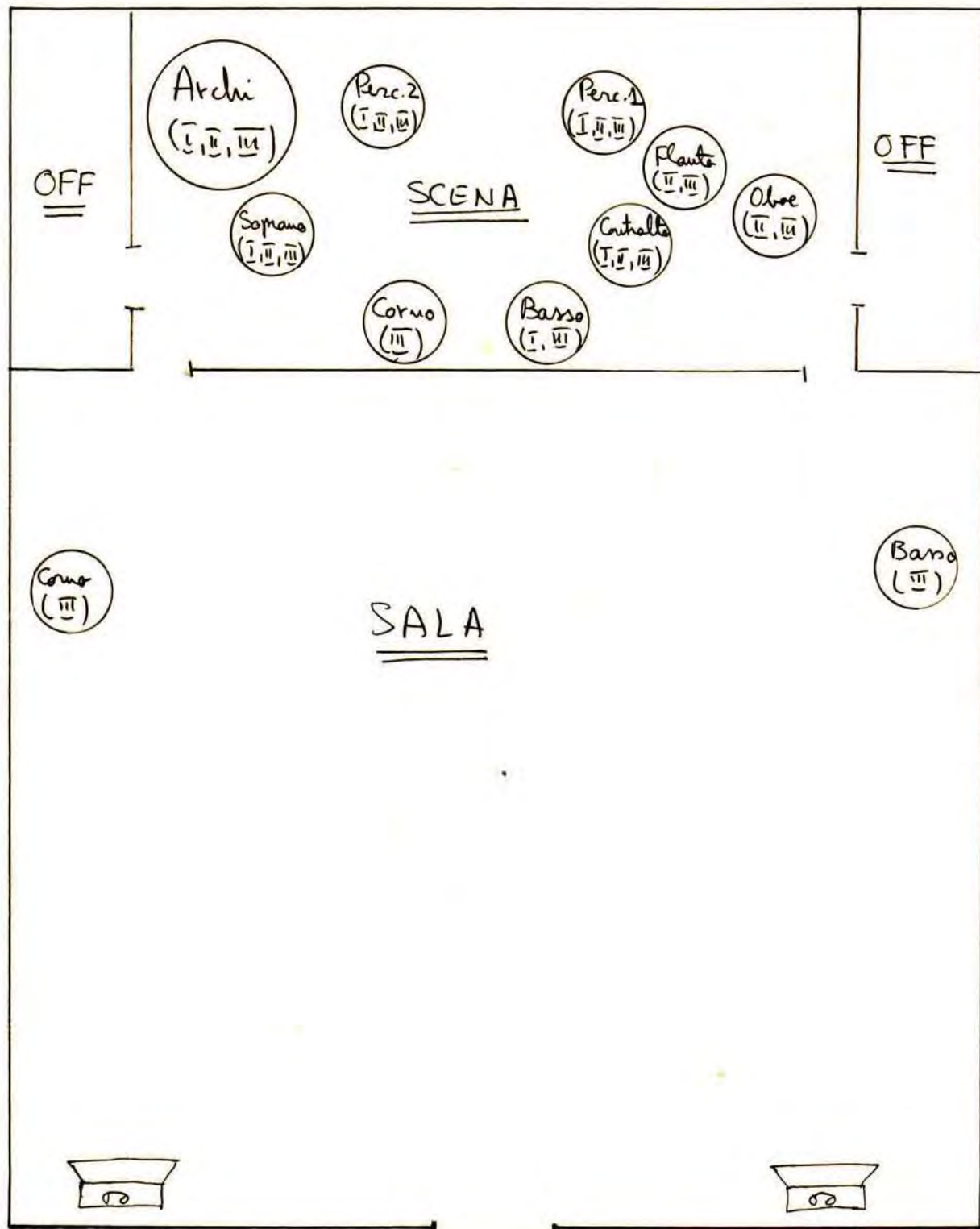
Contrabbasso (C-basso) + Triangolo piccolo (Δ)

Pubblico (ad lib.)

*) La bande magnétique peut être remplacée par une intervention directe
 du chœur et de l'orgue.

ORATORIO DA CAMERA

- emplacements -



N o t a B e n e

↓

- intrarea interpretului în scenă

⊖

- oprirea interpretului pe locul indicat în schemă.

↑

- ieșirea interpretului din scenă.

OFF

- interpretul cântă din afara scenei.

M

- mobile - fragmente muzicale circulând într-o ordine aleatoare și în mod continuu (—) sau discontinuu (— — —).

+

- $\frac{1}{4}$ ton mai sus.

##

- $\frac{3}{4}$ ton mai sus.

+

- $\frac{1}{4}$ ton mai jos.

b

- $\frac{3}{4}$ ton mai jos.

♩

- citirea notelor în cheia Sol, cu alegerea registrului optim al
(cu valoare absolută)
fiecărei voci implicate în discursul musical respectiv.

Natalis Nostri Domini Iesu Christi Arcanum

- secundum Lucam -

Serban Nichifor
(1979)

I. Nuntius

Percussionista I

Percussionista II

(Campane)

(Campane)

4/4

4/4

Solemnis (♩ = 60)

I Cmp.

II Cmp.

sempre fff ben marcato

sempre fff ben marcato

I Cmp.

II Cmp.

G-basso

(OFF)

Muta in Triangolo

Org. (Organo) sempre mf liscio
 I Cong.
 II Cong.
 Piccolo (Cb.) sempre fff sostenuto OFF

Org. (Org.) lv.
 I Cong. lv.
 II Cong. lv.
 Piccolo (Cb.)

Handwritten musical score for the first system. The staves are labeled as follows:

- ∞ (org.)
- I Comp.
- II Comp.
- Δ (Cb.)

The organ part features a long, sustained note with a slur. The first and second cornets play a melodic line starting with a half rest, followed by a series of eighth notes. The instruction *sempre fff* is written below the cornet parts. The euphonium part begins with a half rest, followed by a downward-pointing arrow in a box, and then a long, sustained note. The system ends with a double bar line.

Handwritten musical score for the second system. The staves are labeled as follows:

- ∞ (org.)
- I Comp.
- II Comp.
- Δ (Cb.)

The organ part features a long, sustained note with a slur. The first and second cornets play a melodic line starting with a half rest, followed by a series of eighth notes. The instruction *fff* is written below the cornet parts. The euphonium part begins with a half rest, followed by a long, sustained note. The system ends with a double bar line.

①

OFF
f *Senore quasi parlando*
poco rubato

**)*

Basso solo

QUO — **NIAM** **QUI** —
 (Lucam I, 1-4)

Org. (org.)

I Cmp.

II Cmp.

Δ (Cb.)

l.v.
fff

quasi parlando, molto pesante

Basso solo

DEM — **MUL-TI-CO-NA-TI-SUNT OR-DI-NA-RE NAR-RA-TIO-NEM**

Org. (org.)

II Cmp.

fff *l.v.*

Δ (Cb.)

Muta in Contrabasso

Muta in Tambo Block (Toaca)

**) - facilitazione : (8↑).*

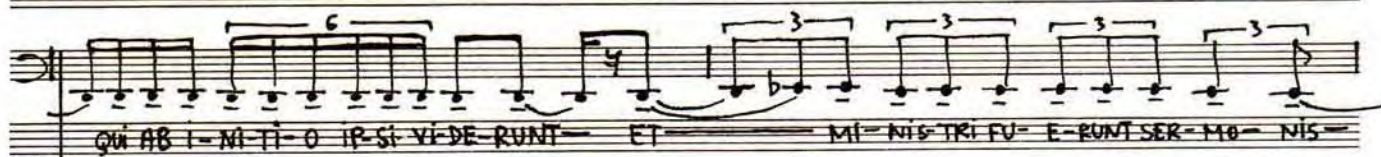
Handwritten musical score for a string quartet, featuring the following parts and markings:

- Basso solo** (Bass): Starts with a 6-measure rest, then plays a melodic line. The tempo marking *(non dim.)* is written above the staff.
- Org.** (Organ): Plays a sustained chord, indicated by a long horizontal line with a vertical stem and a fermata.
- I. Cmp.** (First Violin): Plays a melodic line with a 5-measure rest, then continues with a series of eighth notes. The marking *sempre fff* is written below the staff.
- II. T. Bl. (Tromba)** (Second Violin): Plays a melodic line with a 5-measure rest, then continues with a series of eighth notes. The marking *sempre fff* is written below the staff.
- Cb.** (Cello): Plays a melodic line with a 5-measure rest, then continues with a series of eighth notes. The marking *(molto vibrato)* is written above the staff. The marking *sempre fff* is written below the staff. The marking *liscio* (smooth) is written below the staff. The marking *(arc. ad lib.)* (arco ad libitum) is written below the staff. The marking *molto* is written below the staff.

Handwritten musical score for the opera *Il Trovatore*, Act II, Scene 1. The score is written on five staves, with the following parts and markings:

- Basso solo:** The vocal line, featuring the lyrics "SI - CUT - TRA - DI - DE - RUNT NO - BIS". Above the staff, there is a dynamic marking *f* *sonore* and a boxed instruction *↓ in altare* with a downward arrow.
- (org.):** The organ part, indicated by a treble clef and a bracketed section.
- I. Cmp.:** The first cornet part, featuring a melodic line with a crescendo marking.
- II. T. Bl. (Toaca):** The second trumpet part (Toaca), featuring a rhythmic pattern with a crescendo marking.
- Cb.:** The contrabass part, featuring a low, sustained note with a dynamic marking *fff* *subito* and a tempo marking *- 5 -*.

The score is written in a handwritten style, with various musical notations such as clefs, notes, rests, and dynamic markings.

Basso
soloOrg.
(org.)T. Bl.
(Tromba)

Cb.

Basso
soloOrg.
(org.)T. Bl.
(Tromba)

Cb.



Handwritten musical score for a symphony orchestra, featuring the following parts and markings:

- Basso solo:** Melodic line with lyrics "OP-TI-ME TE-O PHI-LE". Includes dynamic markings *(f)* and *ff*.
- Org. (org.):** Organ part with sustained notes and dynamic markings *poco* and *crescendo*.
- II T. Bl. (Toaca):** Second Flute part with dynamic marking *fff poss.*
- Cb.:** Contrabass part.
- Basso solo:** Second melodic line with dynamic marking *fff sonare* and the instruction *(non dim.)*.
- Org. (org.):** Organ part with dynamic markings *poco* and *crescendo*.
- I Cmp.:** First Corn part with dynamic marking *sempre fff possibile*.
- II T. Bl. (Toaca):** Second Flute part with dynamic marking *sempre fff possibile*.
- Cb.:** Contrabass part with dynamic marking *(molto vibrato)*.

At the bottom of the page, there is a handwritten note: *- 7 - sempre fff liscio (anc. ad libitum)*.

ff *sonore*

Basso Solo

VI — CO — GNOS — CAS — E —

(org.)

f

I Cmp.

II T. Bl. (Tutti)

Cb.

Basso Solo

O — RUM VER — BO — RUM DE QUI — BUS E — RU — DI — TUS ES

(ff)

(org.)

Cb.

- 8 -

Basso solo *fff possibile* VE - RI - TA - TEM

(Org.) *ff*

I Cmp. *sempre fff possibile*

Cb.

Basso solo *(non dim.) fff* ② *Poco più mosso (♩ = 80)*

(Org.) *fff*

I Cmp. *fff* *lv.* Muta in Celesta

II T. Bl. ("Toaca") *sempre fff possibile fff* Muta in Sonagli ed in Vibra fono

Vlna. 1 Con un Cero acceso *(sempre sul Mi) quasi uccelli, poco robato di al niente*

Vlna. 2 Con un Cero acceso *(poco agitato)*

V-la Muta in Sonagli Sospesi *sempre PPP lontano*

V-ello

C-basso

- 9 - *fff*

81 →

Vlna 1

mp *pp*

Sonagli sospesi
(Violoncellista)

81 →

Vlna. 1

g. ss.

Sngl.
(Vic.)

Vlna.1

Sngl.
(Vlc.)

Vlna.1

Sngl.
(Vlc.)

Vlna. 1

(87) →

Sngl.
(Vlc.)

Vlna. 1

(87) →

Sngl.
(Vlc.)

Handwritten musical score for the first system, measures 1-2. The staves are labeled on the left: Vlna. 1, Vlna. 2, Vla., Singl. (Vlc.), and Cb. The Vlna. 1 staff begins with a circled '8' and an arrow pointing right. The Vlna. 2 staff has a circled '8' and a box labeled 'Muta in Violina 2'. The Vla. staff has a circled '8' and a box labeled 'Muta in Viola'. The Singl. (Vlc.) and Cb. staves have circled '8's and a box labeled 'Muta in Violoncello'.

Handwritten musical score for the second system, measures 3-4. The staves are labeled on the left: I Cel.*, Vlna. 1, and Singl. (Vlc.). The I Cel.* staff has a circled '8' and an arrow pointing right, and a box labeled 'sempre Pedala'. The Vlna. 1 staff has a circled '8' and an arrow pointing right. The Singl. (Vlc.) staff has a circled '8' and a box labeled 'Muta in Violoncello'.

I Cel.

Vlna. 1

I Cel.

Vlna. 1

I Cel.

Vlna.1

(8↑)

I Cel.

Vlna.1

(8↑)

I Cel.

Vlna.1

I Cel.

Vlna.1

I Cel.

Vlna 1

87

mp sonore

morendo

Soprano
(Regatta)
SoloContralto
SoloCon un Cero
accesoCon un Cero
acceso

I Cel.

I Cel.



I Cel.



I Cel.



I Cel.



I Cel.

Soprano
(Ragazzo)
SoloContralto
Solo

I Cel.



I Cel.

Vln. I

*Sul ponticello, o punto d'arco
(sempre vibrato)*

gliss.

(sul La)

d' al niente

pp

mp cantabile

I Cel.

Vln. 2

e fluide

(sul Re)

(sul La)

I Cel.



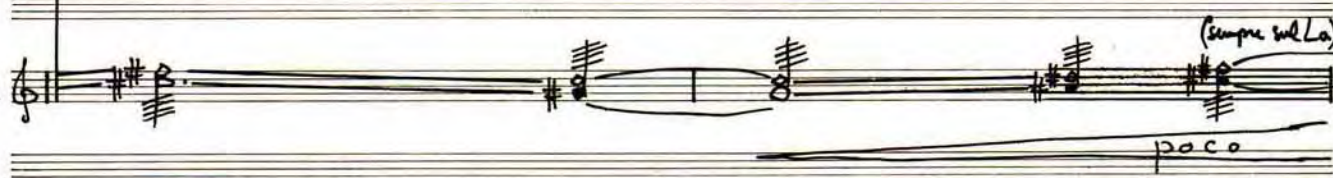
Vlna.1



I Cel.



Vlna.1



I Cel.

Vln. 1

I Cel.

Vln. 1

I Cel.

Vln. 1

I Cel.

Vln. 1

*molto**mf espressivo*

I Cel.

(sempre Pedale)

Vlna 1

(2) (sempre sul Re)

I Cel.

P semplice

Vlna 1

P espressivo

I Cel.

Vlna.1

I Cel.

Vlna.1

(l.v.)

(2) (sempre sul La)

molto espressivo

I Cel.

P semplice

Vln. 1

(non tremolo)
P liscio

I Cel.

Vln. 1

(tremolo)

PP lontano

V
(non tremolo)

poco

I Cel.

(l.v.)

II Soprano Sospesi

poco agitando

Sempre PPPP lontano

Vlna. 1

mp poco vibrato

Vlna. 2

molto

V-la

V-ulo

C-basso

arco ad libitum
poco vibrato

Sempre PPPP liscio, quasi organo

③ L'istesso tempo (♩ = 80)

Basso Solo

PP dolce
quasi falsetto

Mis — SUS
(Lucam I, 26-35)

EST AN — GE — LUS GA — BRI — EL A

I Cel.

(l.v.)

II Singl.

(sempre Pedala)

sempre P somere

Vlna. 1

Vlna. 2

Con sordina

poco vibrato

sempre PPP liscio, quasi organo

V-la

Con sordina

poco vibrato

sempre PPP liscio, quasi organo

V-ulo

Con sordina

poco vibrato

sempre PPP liscio, quasi organo

Basso
Solo

DE — O — IN — ci — vi — TA — TEM GA — LI — LAE — AE, CUI

I Cel.

(l.v.)

II Singl.

Vlno. 1

Vlno. 2

V-la

V-cello

C-bass

Basso
Solo

NO — MENNA — ZA — RETH — , AD VIR — GI — NEM DES — PON — SA —

I Cel.

(l.v.)

II Singl.

Vlno. 1

Vlno. 2

V-la

V-cello

C-basso

Bass
 solo
 TAM VI RO, CUI NO-MEN E-RAT io-SEPH, DE

I Cel.
 (l.v.)

II Singl.
 (l.v.)

Vlna. 1
 Vlna. 2
 V-la
 V-cello
 C-basso

poco rall.
 Bass
 solo
 DO-MO DA — VID, ET NO-MEN VIR-GI-NIS MA — RI — A

I Cel.
 (l.v.)

II Singl.
 Muta in Vibrafono con motore
 l.v.
 P secco
 (sul Mi)

Vlna. 1
 Vlna. 2
 V-la
 V-cello
 C-basso

Soprano (Ragazzo) Solo

A - VE

Basso Solo

poco rubato

ET IN-GRES-SUS AN-GE-LUS AD E-AM DI - XIT

I Cel.

(sempre Pedala)

II Vibf.

(sempre Pedala)

Muta in Sonagli

sempre PPPP lontano

V-na 1

V-na 2

V-la

V-cello

C-basso

Soprano Solo

GRA - TI - A PLE - NA - , DO - MI - NUS TE - CUM, BE - NE -

I Cel.

(l.v.)

II Singl.

V-na 1

V-na 2

V-la

V-cello

C-basso

Soprano Solo
DICTATU IN MULIERIBUS

Basso Solo
P quasi parlando
QUAE CUMA-UDISSET TURBATA ES IN SERMONE

I Cel.
(l.v.)

II Singl.
Muta in Vibrafono
(l.v.)

V-ma 1

V-ma 2

V-la

V-ello

C-basso

Soprano Solo
poco rall. poco rubato
a tempo
mf molto cantabile

Contralto Solo
mp dolce
QUALIS ESSET ISTA SALUTATIO
NE — TI —

Basso Solo
E — IUS ET COGITABAT —
ETA-TRANSIUS
E — I

I Cel.
(l.v.)
PP ↔ mp
legatissimo, quasi mormorando
sempre Pedala

II Vibf.
P secco
(sempre Pedala Vibf.)
sempre PPPP lontano

V-ma 1

V-ma 2

V-la

V-ello

C-basso

Soprano Solo

ME-AS MA- Ri A IN-VE Ni STi

I Cel.

II Singl.

V-ma 1

V-ma 2

V-la

V-cello

C-basso

Soprano Solo

E NIM GRA TI AM A PUD DE UM , EC CE CON

I Cel.

II Singl.

V-ma 1

V-ma 2

V-la

V-cello

C-basso

poco rubato

Soprano Solo
Gi - pi - ES IN U - TE - RO - ET PA - Ri - ES Fi - Li - UM - , ET VO -

I Cel.
(legg.) (legg.)

II Snagl.
mf Sonore

V-no 1

V-no 2

V-la

V-ell

C-basso

Soprano Solo
(quasi parlando)
CA - Bis - NO - MENE - IUS IE - SUM - , Hic E - RIT MAG - NUS, ET Fi - Li - US AL - TISSI - MI VO -

I Cel.
(l.v.) mp (l.v.)

II Snagl.
Mut. in Vib. l.v. p secco (sempre Pedala)

(sempre Pedala)

114/370

poco rall. *a tempo molto espressivo*

Soprano Solo
CA-BI-TUR— ET DA-BIT— IL-LI DO-MI-NUS DE-US SE-DEM DA-VID

I Cel.

II Vibf.

V-ma 1 *con sordina*

V-ma 2

V-la

V-ullo

C-basso

Soprano Solo
PA-TRES E-IUS, ET-REG-NA-BIT IN DO-MO IA-COB IN AE-TER-NUM, ET

I Cel.

II Vibf.

V-ma 1

V-ma 2

V-la

V-ullo

C-basso

poco rallentando

Soprano Solo
Ni-ET IN TE —, ET VIR-TUS AL-TIS-SI-MI O-BUM-BRA-BIT TI-BI, i-DEO-QUE ET

I Cel.
(l.v.)

II Vibf.
P secco

Vlna.1
Vlna.2
V-la
V-cello
C-basso

molto rallentando

Soprano Solo
QUOD NAS-CE-TUR EX TE SANCTUM VO-CA-BI-TUR Fi-Li-US DE — i —
PP lontano

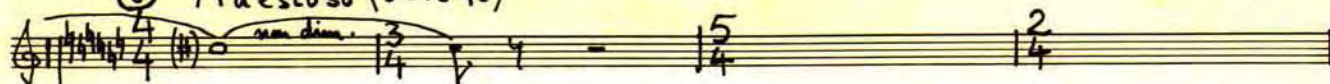
I Cel.
II Vibf.
Vlna.1
Vlna.2
V-la
V-cello
C-basso

Muta in Vibrafono
Ped.*

Muta in C-nelli
Ped.*

Via sordina
Via sordina
Via sordina
Via sordina

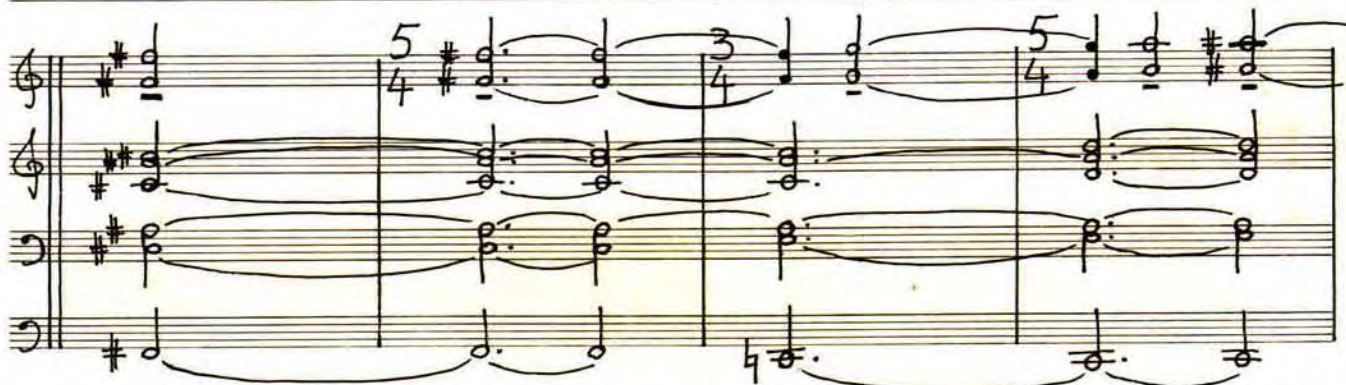
⑤ Maestoso (♩ = ~40)

Soprano
Solo

(Organo)

*ff* sonoro ma dolce

(org.)



(org.)

fff

(org.)

2/18

G.P. 5 G.P. (11)

lasciar vibitare naturalmente
(in Sala)

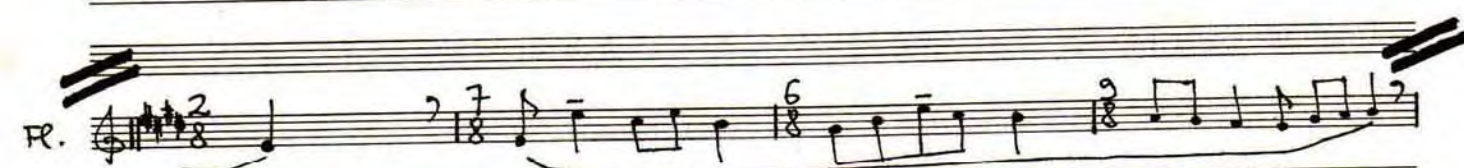
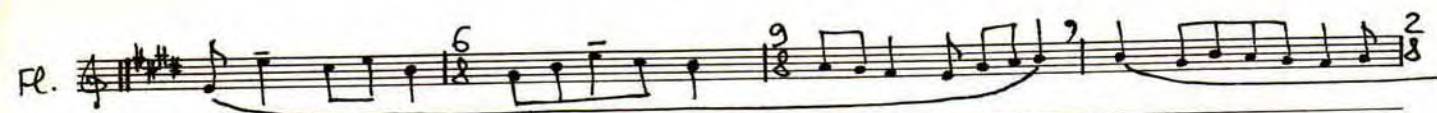
attacca

II. Cantus MariaeAllegretto ($\text{♩} = 124$), poco rubato

OFF

Flauto

p molto cantabile



① Allegro ($\text{♩} = \sim 144$)

Fe. $\text{♩} = \sim 144$

mp molto cantabile

Contralto Solo

MA - GNI - FI - CAT A - NI - MA ME

(Lucam I, 46-55)

V-na 1

V-na 2

Cl V-la

V-ello

C-basso

Sempre pp liscio (arco ad libitum)

Sempre pp liscio, poco vibrato

Pr. *pp liscio*

Contralto Solo

A DO - MI - NUM ET E - XUL - TA - VIT SPI - RI - TUS ME - US

Archi

Contralto solo

IN DE — O — , IN DE — O — SA-LU-TA-RI ME — O

I Vibrafono
con motore
(sempre Ped)

pp Sonoro

pp

pp

Archi

supra pp fisco

Contralto solo

IN DE — O — IN DE — O — SA-LU-TA-RI ME — O

I Vibf.

pp

pp

Archi

ppp

ppp

② *Animato* (♩ = ~ 126)

Contralto Solo *p*
 QUI - A - RES - PE - XIT HU - MI - LI - TA - TEM AN - CI - LAE - SU - AE EC - CE E - NI ME X HOC

I Vibf. *pp*

Archi *P molto cantabile*
vibrato normale
sempre PP liscio
simile
sempre PP liscio

Fl. *P dolcissima*

Contralto Solo
 BE - A - TAM ME DI - CENT OM - NES GE - NE - RATI - O - NES - QUI - A - FE - CIT MI - HI MA -

I Vibf. *p*

Archi

③ Allegro (♩ = 132)

Re. *poco* *P cantabile*

Cantabile solo

GNA QUI PATIENS ET SANC TUM NO MEN E-IUS

IVibf. *poco*

II C-melli. *PP dolce*

Archi *PP* *sempre PP liscio* *P cantabile*

Re.

IVibf.

II C-melli.

Archi *simile*

Fl. *11* *5* *6* *9* *5*

I Vibf. *5* *6* *9* *5*

II C-emb. *11* *5* *6* *9* *5*

Archi *11* *5* *6* *9* *5*

Fl. *5* *12* *8* *10* *8*

poco rallentando *4* *Allegretto (♩=112)* *10*

mp dolce *8* *10* *8*

Contralto sol *5* *12* *8* *10* *8*

ET MI-SER-CORDI-A E-IUS A PRO-GE-NI-E

I Vibf. *5* *12* *8* *10* *8*

II C-emb. *5* *12* *8* *10* *8*

Archi *5* *12* *8* *10* *8*

pp dolce

supra pp lirico

Idolci ssimo

Fl.

Contalto solo

I Vibf.

II C.elli

Archi

Fl.

Contalto sol

I Vibrafono

II C.elli

Archi

Fl. *poco*

Cantante
sol

VIT HU-MI-LES E-SU-RI-EN-TES IM-PLE-VIT BO-NIS ET DI-VI-TES DI-MI-SIT I-NA-NES-

poco *8 v.*

Archi *simile*

Fl. **⑤** *Vivace (Senza 160)*
p poco giocoso

pp come eco

p poco giocoso

simile

p poco giocoso


simile


Fl. 


I Vib. 


II Cnelli 

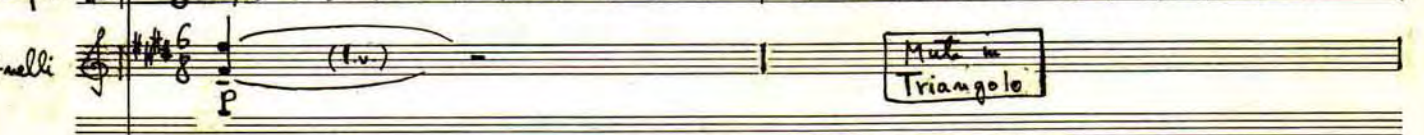
Archi 

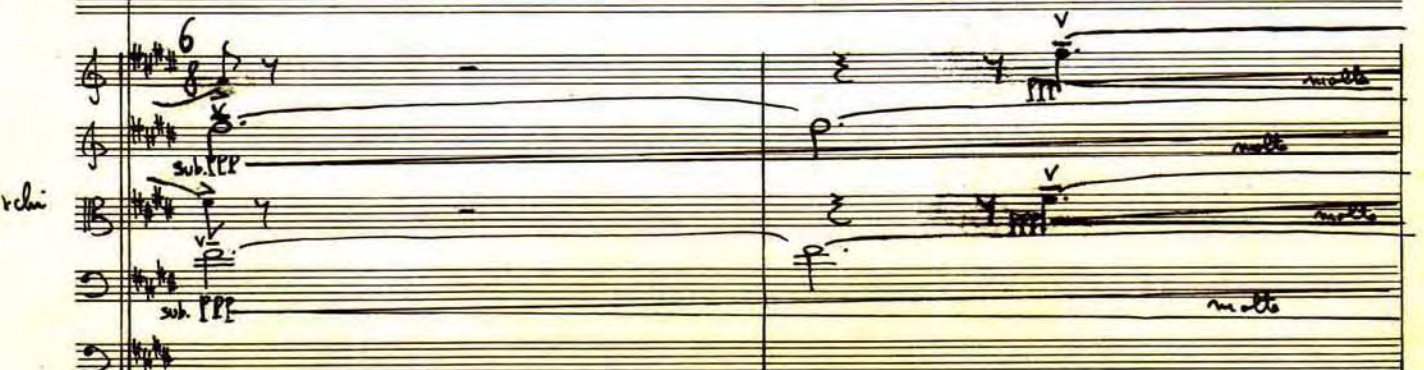
Fl. 

Ob. 

Cr. 

I Δ picc. 

II Cnelli 

Archi 

Fl. *ff dolce molto*
 Ob. *ff dolce molto*
 Cr. *ff dolce molto*
 Contralto Solo *ff dolce molto* *m P tranquillo*
SUS
mf *molto*
 I Δ picc. *molto*
 II Δ picc. *molto*
 Archi *mp* *molto* *pp*

6 Allegro (♩ = 132)
 Fl. *P tranquillo e molto cantabile*
 Ob. *P tranquillo e molto cantabile*
 Cr. *P tranquillo e molto cantabile*
 Contralto Solo *CE-PIT IS-RA-EL PU-E-REM SU-UM RE-COR-DA TUS MI SE-RI-COR-DI-DE SU*
 I Vib. *sempre P come eco*
 I Δ piccolo *fff poss.* *Mute in Vib.* *lv.*
 II Δ piccolo *fff poss.* *lv.*
 Archi *sempre PP liscio (arc ad lib.)*
 - 50 -

Ob. *4/8* (2) *6/8* *9/8* *5/8*

Contralto sol *4/8* *6/8* *9/8* *5/8*

Si — CUT — Lo — CU — TUS — EST AD PA — TRES — NOS — TROS

Vibf. *4/8* *6/8* *9/8* *5/8*

Archi *4/8* *6/8* *9/8* *5/8*

Re. *5/8* *6/8* *13/8* *9/8* *11/8*

Ob. *5/8* *6/8* *13/8* *9/8* *11/8*

mp cantabile

mp cantabile

⑦ Prestissimo (Forza)

Contralto sol *5/8* *6/8* *13/8* *9/8* *11/8*

A — BRA — HAM ET SE — MI — NI E — IUS IN SAE — CU — LA — A —

Vibf. *5/8* *6/8* *13/8* *9/8* *11/8*

Crotalo (C-melli) *5/8* *6/8* *13/8* *9/8* *11/8*

p somero

Archi *5/8* *6/8* *13/8* *9/8* *11/8*

Fl. *6* *9* *12* *7* *6*

Ob. *6* *9* *12* *7* *6* *p dolce*

Contralto Solo *6* *9* *12* *7* *6* *sempre mp dolce*

II Tamt. *6* *9* *12* *7* *6* *sempre pp*

Archi *6* *9* *12* *7* *6* *pp dolce* *pp dolce* *simile* *mp Cantabile* *simile*

Fl. *6* *9* *12* *7* *6* *(pochissimo sargando)* *molto* *(8)*

Contralto Solo *6* *9* *12* *7* *6* *molto*

II Tamt. *6* *9* *12* *7* *6* *(non cresc.)*

Archi *6* *9* *12* *7* *6* *molto* *(non cresc.)*

III. Natalis

Solemnis

$\downarrow = \text{N} 60$

Fl. f suono molto fff ben sostenuto

Ob. fff ben sostenuto

Contralt. solo f suono $(non\ dim.)$

I Comp. $sub. fff$ ben marcato

II Comp. $sempre fff$ ben marcato

III Tamt. (P) Mute in Campana

Arch. f (P) molto f

Fl. *p*

Ob. *p*

Cr.

Basso
sol

↓ in pulpito sinistro

↓ in pulpito destro

sempre fff ben marcato

I Cmp.

II Cmp.

Fl. *p*

Ob. *p*

Cr.

Basso
sol

Od
(Organo)

sempre mf liscio

I Cmp.

II Cmp.

Cr.

Basso
sol.

HEM

(Org.)

I Cmp.

II Cmp.

Archi

poco rubato, quasi cadenza

Cr.

(Org.)

I Taut.
grande

sempre Psuore

Archi

accelerando - - - - -

Cr.

(org.)

I Taut.

Archi

②

Cr.

f giocoso (quasi glissando armonico)

(org.)

I Taut.

II Smagli.

Archi

accelerando

Cr. *sffz*

Org. (org.)

I Tamt.

II Singl.

Archi *sffz*

③

Subito

Tempo primo - $\text{♩} = 60$

Fl.

Ob.

Cr. *sffz*

f sostenuto e non vibrato

f sostenuto e non vibrato

molto

Basso solo

ff

F - D QUOD ES-SET DE DO-MO ET FA-MI-LI-A

Org. (org.)

I Tamt.

II Singl.

Archi *sffz*

ff sostenuto

Fl.

Ob.

Basso solo

Org. (org.)

I Tamt.

II Singl.

p suono

Archi

Fl.

Ob.

Org. (org.)

I Tamt.

II Singl.

Archi

Handwritten musical score for a symphony, featuring woodwinds, strings, and percussion. The score is written on multiple staves with various musical notations, including notes, rests, and dynamic markings. The text "Muta in Vibrafono" is visible in a box on the right side.

(4)

Subito Tempo I - $d \approx 60$

ff dolce

Basso solo

UT PRO-FI-TE-RE-TUR CUM MA-RI-A DES-PON-SA-TA SI-BI U-XO-RE PRÆDOMINANTE FAC-

(Org.)

I Vibf.

mp

Archi

col legno battuto

sempre mp ritmico

(sempre ff sostenuto)

Subito $\text{And} = 152$

Fl.

Ob.

ff sostenuto

ff sostenuto

Basso solo

TUM EST AU-TEM CUM ES-SENTI-BI IM-PLE-TI SUNT DI-ES UT PA-RE

(Org.)

I Vibf.

mp

Muta in Campanone (2. mantella)

ff

ff geco

sol pont. (sul Mi)

ff

Archi

col legno battuto

Fl. *P*

Ob. *P* (*non dim.*)

Basso
se

RET

Org.
(org.)

I Cmp.

II Snfl.

Archi

arco moros. sempre Tr.

f dolce quasi uccelli

col legno battuto

sfz

Fl.

Ob.

Org.
(org.)

I Cmp.

II Snfl.

Archi

81

gliss. arm.

gliss. and.

Fl. *Subito* $\text{♩} = \sim 76$
 Ob.
 Cr. *f deciso, quasi glisc. armonico*
 (Org.)
 I Comp.
 II Sngh. *f*
 Archi (lisc. o)
col legno batt.
f dolce quasi uccelli
 Fl. *Subito* $\text{♩} = \sim 76$
 Ob.
 Cr. *ff dolce*
 Basso solo *ET PE-PE-RIT FI-LI-UM*
 (Org.)
 I Comp.
 II Sngh. *sempre sf ritmico*
 Archi *secco*
sf sub. (sul ponticello)
ff sostenuto

⑤

Fl.

Ob.

Cr.

Basso solo
SU-UM PRIM-GE-NI-TUM ET PAN-NIS E-UM IN-VOL-VIT ET RE-CLI-NA-VIT E-UM IN PRAE-SE-PI-O

Org. (org.)

II Singl.

Archi
(tr.)
p
molto

Fl.
Subito $J = \sim 152$
fff
gato

Ob.

Cr.

Basso solo

Org. (org.)

I Cimp.
fff

II Singl.

Archi
81
arm.
fff
sostenuto

Fl.

Ob.

Cr.

Org. (org.)

I. Cmp

II. Sngl.

Archi
poco *poco* *accelerando* *(sul Mi)*

Cr.
molto espressivo

Org. (org.)

Archi
sempre fff legatissimo e dolce
(sempre sul Mi)

This image shows a handwritten musical score for a symphony, likely from the 19th century. The score is written on multiple staves, with the following instruments and parts visible:

- Fl.** (Flute) and **Ob.** (Oboe): Both parts are marked *fff* (fortissimo) and feature rapid, sixteenth-note passages with many accidentals.
- Cr.** (Corno): The part is marked *fff* and includes some rests and dynamic markings.
- Org. (org.)** (Organ): The part is marked *fff* and consists of sustained chords.
- I Comp.** (First Cornet) and **II Comp.** (Second Cornet): Both parts are marked *fff* and feature rapid, sixteenth-note passages.
- Fl.** (Flute) and **Ob.** (Oboe): These parts are repeated in the lower section of the score, also marked *fff*.
- Cr.** (Corno): This part is also repeated in the lower section, marked *fff*.
- Org. (org.)** (Organ): This part is repeated in the lower section, marked *fff*.
- I Comp.** (First Cornet) and **II Comp.** (Second Cornet): These parts are repeated in the lower section, marked *fff*.
- Archi** (Arch): The string section is marked *fff* and includes various rhythmic patterns and accidentals.

The score is written in a clear, legible hand, with many accidentals and dynamic markings. The overall style is characteristic of 19th-century musical notation.

Handwritten musical score for a symphony, featuring woodwinds, strings, and percussion. The score is divided into two systems, each containing staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cr.), Organ (Org.), Cor Anglais (I Corp., II Corp.), and Arches (Archi).

First System:

- Fl., Ob., Cr., and Org. parts are marked with *Tr.* (trills) and *Tr.* (trills).
- Tempo marking: $(J = \sim 168)$.
- Cor Anglais parts (I Corp., II Corp.) are marked with *Tr.* (trills).
- Archi parts are marked with *Tr.* (trills).

Second System:

- Fl., Ob., Cr., and Org. parts are marked with *Tr.* (trills).
- Tempo marking: **Subito Tempo I** ($J = \sim 60$).
- Cor Anglais parts (I Corp., II Corp.) are marked with *Tr.* (trills).
- Archi parts are marked with *Tr.* (trills).
- Dynamic marking: **fff** *sonoro, padiglione in aria.*

The score is written in G major (one sharp) and 2/4 time. The bottom of the page is marked with the number 68.


Cr.  71


possibile

Basso Solo  *fff* QUI A NON E-RAT E-IS LO-CUS IN DI-

(org.) 

Tamt.  *sf* *fff* *l.v.*

Basso Solo  *fff* *molto* VER- SO RI-O 64

(org.)  *mf* *molto* 64

⑦ Meno Mosso - $\text{♩} = \sim 40-60$

OFF

Cr. *8 con sord.* *pp eco* *p dolce* *poco* *ET PAS-TO-RE- RANT IN RE-GI-O- NE GA-DEM VI-GI-LANTES*

Contralto Solo

Basso Solo

Org. (org.)

I Cmp. *sfz* *lv.* *8* *14* *Muta in Celeste*

II Cmp. *sfz* *lv.* *8* *14* *Sempre pp Sonoro*

Arch. *6 con sord. poco vibrato* *8* *14* *pp liscio (arco ad libitum)* *con sord. poco vibrato* *pp liscio (arco ad libitum)* *con sord. poco vibrato* *pp liscio (arco ad libitum)* *con sord.*

Cr. *6* *14* *3* *pp lontano* *8* *14*

Contralto Solo *5* *3* *3* *ET CUS-TO-DI-EN-TES VI-GI-LI-AS NOX-TIS SUPER GRE-GEM SU-UM* *ET EC-CE AN-GE-LUS DO-MI-NISTE-TIT IN-STA IL-LOS*

II Cmp. *pp* *pp* *pp* *8* *14*

Arch. *pp liscio (poco vibrato)* *8* *14*

Contralto Solo

8 4

ET CLARI-TAS DE i CIR-CUM-PULSIT IL-LOS

II Cmp

8 4

7 4

pp

pp

pp

pp

Archi

8 4

pp

pp

pp

pp

Contralto Solo

4 4

ET TI-MU-E-RUNT TI-MO-RE MAG-NO ET DI-XIT IL-LIS AN-GE

II Cmp

4 4

pp

pp

pp

pp

Archi

4 4

pp

pp

pp

pp

⑧

Tempo primo - $\text{♩} = \text{♩}60$

Soprano Solo (Rogare)
 NO - LI - TE TI - ME - RE EC - CE E - NIM E - VAN - GE - LI - ZO VO - Bis

Contralto Solo
 LVS -

I Cel.
 sempre *pp* \leftrightarrow *mp* *legatissimo*, quasi *mormorando*
 Ped.

II Cmp.
pp *pp* *pp* *pp*

Archi
 sempre *pp* *liscio* (arco ad lib.)

Soprano Solo
 GAD - DI - UM MAG - NUM QUOD E - RI - TON - NI PO - PU - LO: QUI A NA - TUS EST VO - BIS HO - DI - E - SAL - VA -

I Cel.
 (Ped.)

II Cmp.
pp *pp* *pp* *pp* *pp* *pp*

Archi

♩ = 80

Fl. *P dolce e fluido, poco in rilievo*

Soprano Solo *mf dolce*

TOR — QUI EST CHRIS-TUS DO-MI-NUS IN CI-VI-TA-TE.

I Cel.

II Cmp. *sempre Pedala*

sempre pp come eco sul ponticello, a punta d'arco (sempre vibrato)

d'al niente (sul Re) pp 5 gliss. mp cantabile

Archi *(sempre pp liscio)*

Fl. *e fluido, poco in rilievo*

Soprano Solo **DA — VID —**

I Cel.

II Cmp.

Archi *poco*

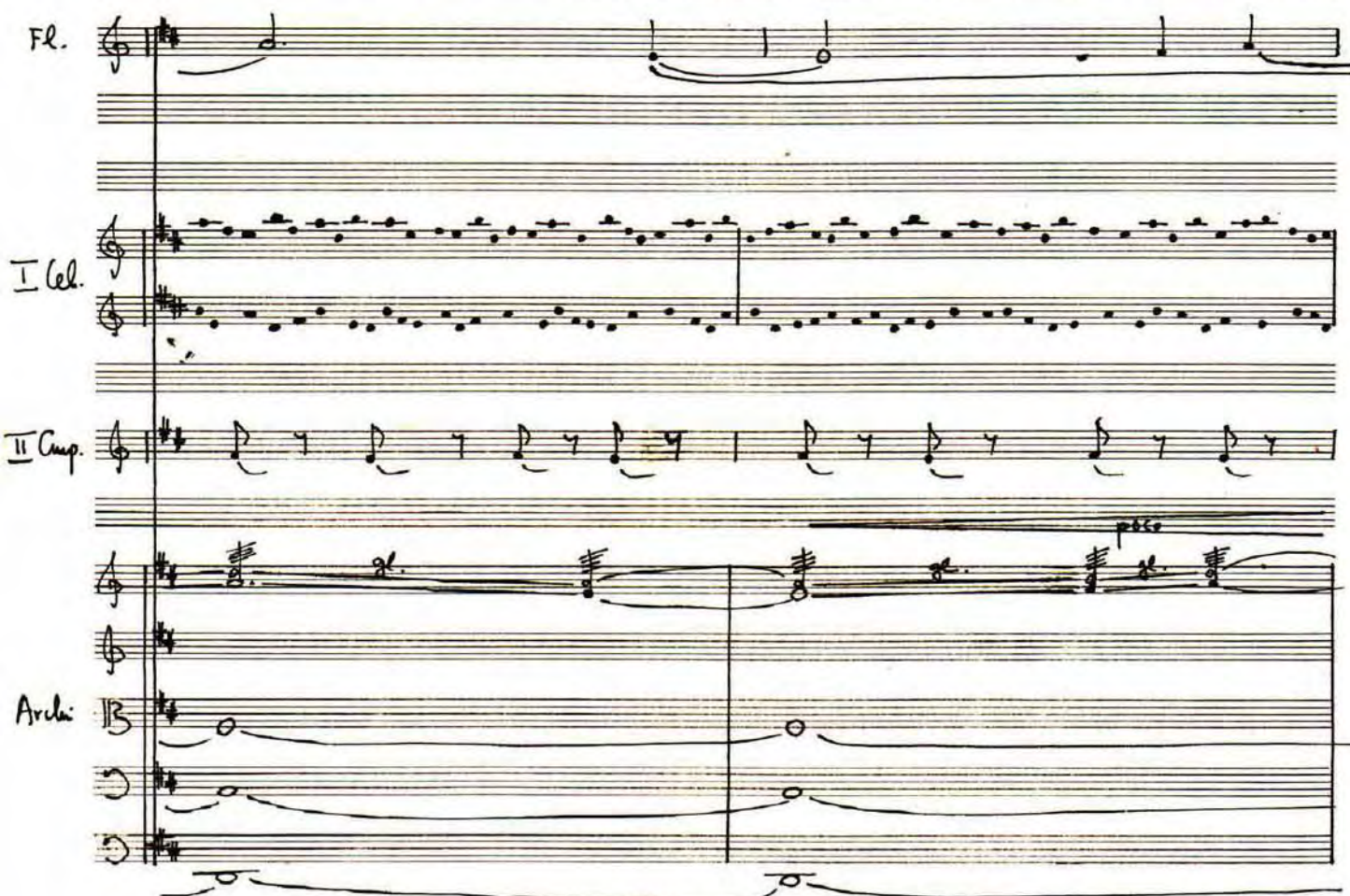
Fl. 

Soprano Solo

I Cel.

II Cmp.

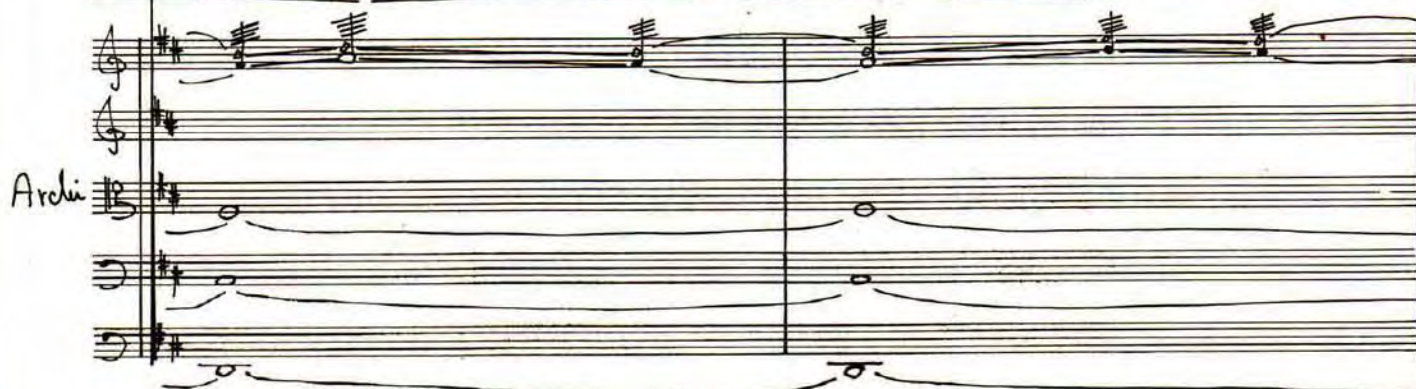
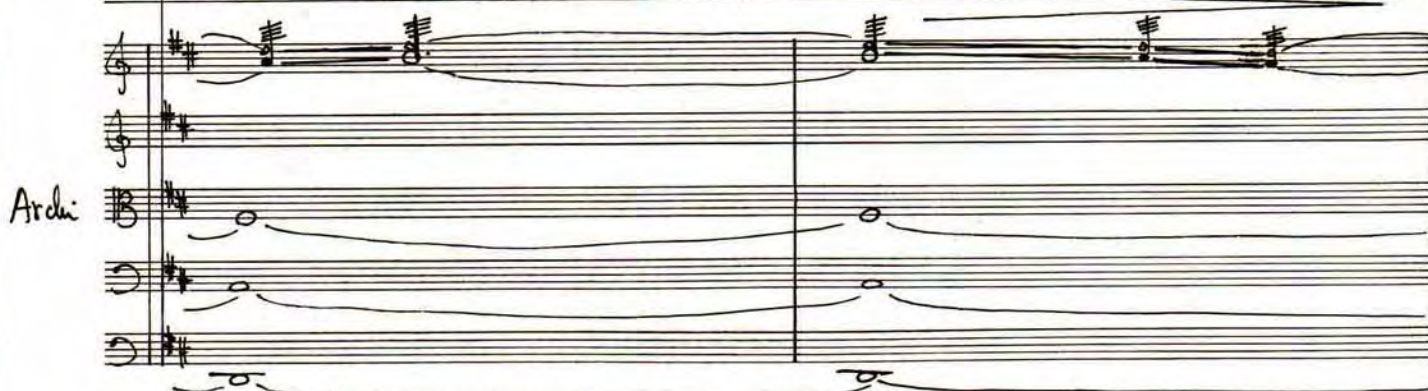
Archi *sempre mp legatissimo*

Fl. 

I Cel.

II Cmp.

Archi *poco*



Fl. *sempre pp liscio*

I Cel.

II Comp.

Archi

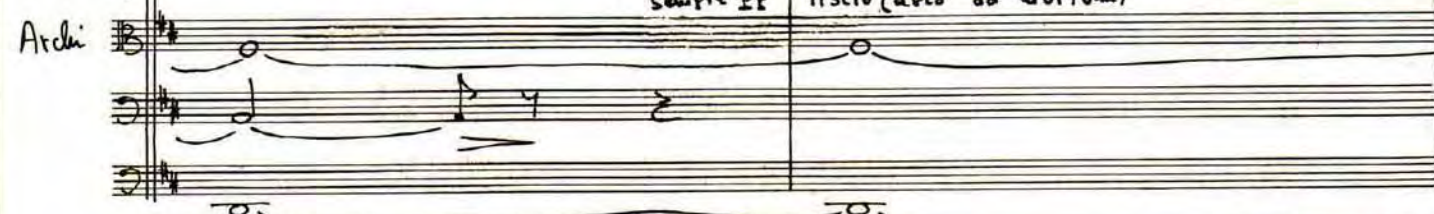
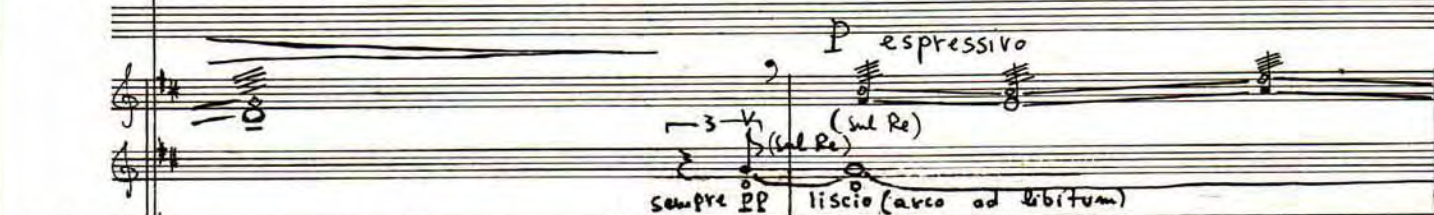
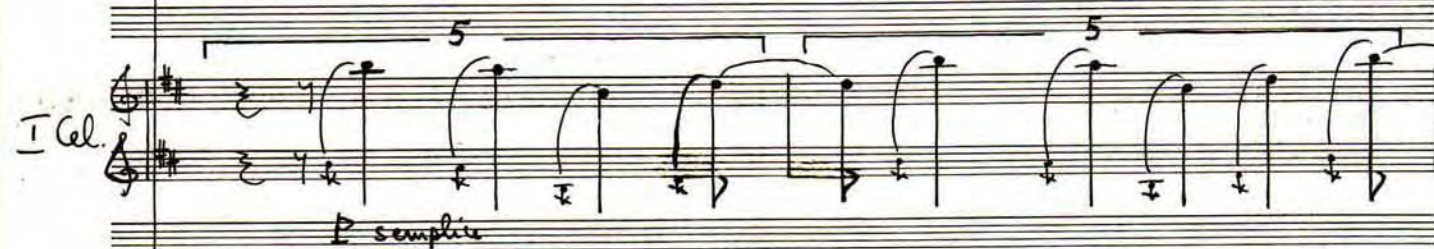
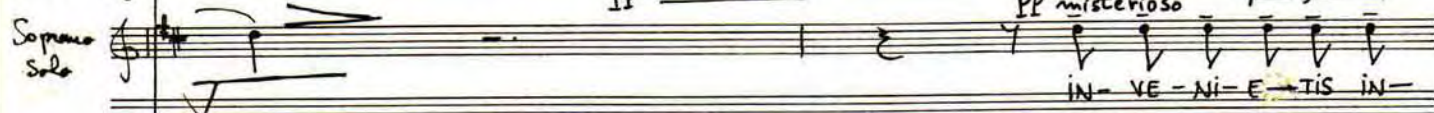
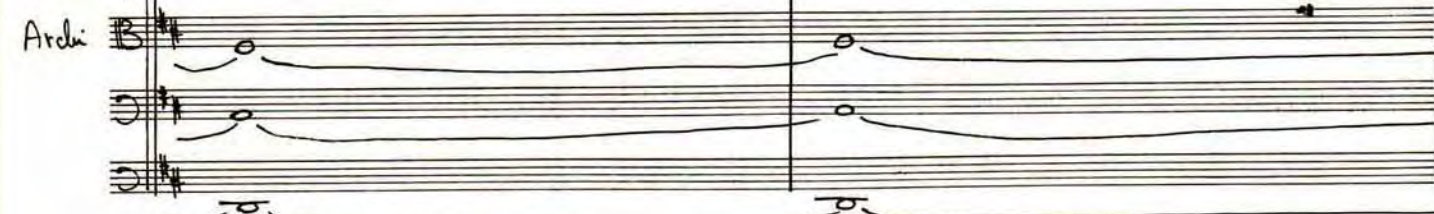
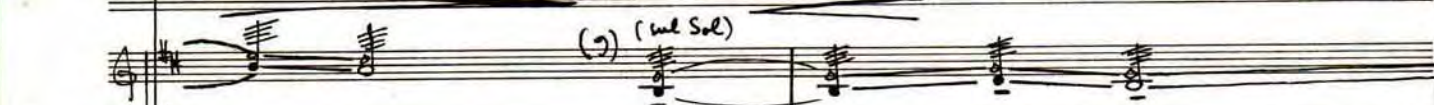
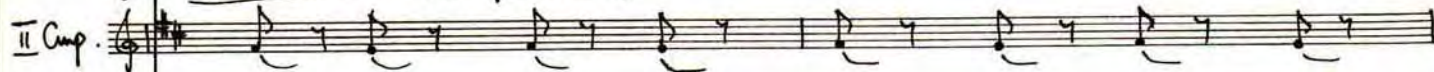
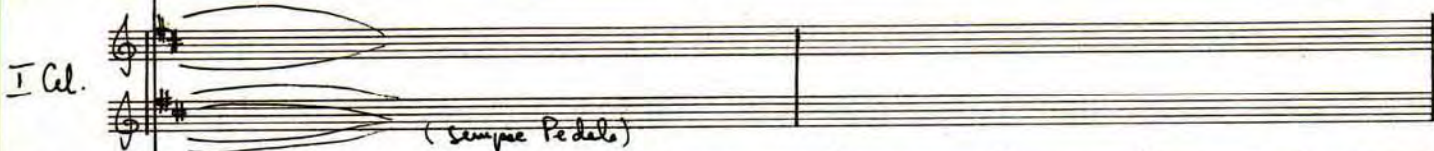
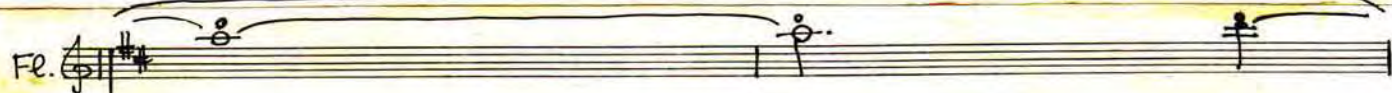
Fe.

I Cel.

II Comp.

Archi

molto *mf espressivo* *l.v.*



Soprano Solo

FAN-TEM PAN-NIS IN-VO-LU-TUM ET PO-SI-TUM IN PRAE-

I Cel.

II Cmp.

Archi

Soprano Solo

SE-PI-O

I Cel.

II Cmp.

Archi

molto espansivo

(l.v.)

Handwritten musical score for two systems, featuring Cello (I Cel.), Contrapiano (II Comp.), and Archi (Strings).

System 1:

- I Cel.:** Melodic line with slurs and a fermata over a group of five notes.
- II Comp.:** Accompanying line with notes and rests.
- Archi:** String section with a dynamic marking *P* and the instruction *liscio* (non tremolo). A handwritten note below the staff reads: *sempre PPP come ecc*.

System 2:

- I Cel.:** Continuation of the melodic line.
- II Comp.:** Continuation of the accompaniment.
- Archi:** String section with a dynamic marking *PP lontano* and the instruction *(non tremolo)*. A handwritten note below the staff reads: *sempre PPP liscio (arco ad lib.)*.

(Organo)
 I Cel.
 II Comp.
 Ardi

(l.v.)
 Muta in Tanti
 sempre PP Sonoro
 non dim.
 (non dim.)
 (non dim.)

846
 PP Sonoro
 (l.v.)
 sempre PP Sonoro

⑨ **Tempo Primo** (1 = 60)

Basso Solo
 OFF *f. pavoroso*
 ET SU - BI - TO PAC - TA EST CUM AN - GE - LO MUL - TI - TU - DO MI -

(Org.)
 I Cel.
 II Tant.
 Ardi

Muta in Campane
 sempre PP liscio

Basso solo

LI-TI-AE CE-LES-TIS LAU-DAN-TI-UM DE-UM ET DI-CEN-TI-UM

(org.)

II Tamb.

(non cresc.)

Archi

Basso solo

S.

COLO (Ragazzi)

A.

GLO-RI-A IN AL-TIS-SI-MIS DE-O ET IN

GLO-RI-A IN AL-TIS-SI-MIS DE-O ET IN

Organo

(8/16)

sub. ff sonoro

II Tamb.

Archi

Basso
Solo



ET
(Lucam II. 16-17)

Coro

TER-RA PAX HO-MI-NI-BUS BO-NAE VO-LUN-
TER-RA PAX HO-MI-NI-BUS BO-NAE VO-LUN-

TA-TIS
TA-TIS

org.

Sempre ff

II Taut.

Sempre mf sostenuto

Archi

Sempre PP fisco (arco ad lib.)

Basso
Solo

VE-NE-RUNT FESTI-NAN-TESET IN-VE-NE-RUNT MA-RIAMET IO-SEPHE-ET IN-FAN-TEM PO-SI-TUM IN PRAE-

org.

II Taut.

Archi

Basso solo
 coro
 org.
 II Tamt.
 Archi
 Basso solo
 coro
 org.
 II Tamt.
 Archi

SF Pi-o
 GLO RI-A
 GLO RI-A
 molto
 sempre pp liscio
 fff
 VI-DEN-TES AU-TEM COE-NO-VE-RUNT DE-VER-BO QUD DIC-TUME-RAT IL-LIS-DE-
 (sempre ff)
 ff

fff pass. (10)

Basso
sol.

P U - E - R O H O C

org.

fff organo pieno

Tant.

sffz

Archi

Muta in Campanone

org.

oo

org.

oo

org.

poco rallentando

oo

org.

41

Sub. $\text{♩} = \text{♩} 66$ *fff maestoso ma dolce**poco q.*

A in rilievo

(8/46)

fff *legatissimo**fff* *legatissimo*

Handwritten musical score for a church service, featuring vocal parts (Soprano, Alto, Choir), organ, and instruments (Vibraphone, Cello). The score is divided into two systems by a double bar line. The first system includes parts for Soprano, Alto, Choir, Organ, Vibraphone, and Cello. The second system includes parts for Choir, Organ, Vibraphone, and Cello. The music is written in G major and 4/4 time.

First System:

- Soprano (S.):** Melodic line with a question mark above the first measure.
- Alto (A.):** Melodic line.
- Choir (C.):** Harmonized vocal line.
- Organ (org.):** Accompanying organ part.
- Vibraphone (Vib.):** Rhythmic accompaniment.
- Cello (C.):** Rhythmic accompaniment.

Second System:

- Choir (C.):** Continuation of the vocal line.
- Organ (org.):** Continuation of the organ part.
- Vibraphone (Vib.):** Continuation of the vibraphone part.
- Cello (C.):** Continuation of the cello part.

poco slentando

sub. = N76

167/376

Handwritten musical score for the first system. It includes staves for **coro** (choir) and **org.** (organ). The tempo marking *poco slentando* is at the top left, and the performance instruction *sempre fff dolce* is written above the choir staff. The organ part features complex chords and textures, while the choir part has a melodic line with some handwritten annotations.

Handwritten musical score for the second system. It includes staves for **Vib.** (vibrato) and **Cello**. The **Vib.** staff contains a series of notes with vibrato markings. The **Cello** staff has a few notes and rests, with a handwritten *M* above one of the notes. There are double bar lines at the end of the system.

Handwritten musical score for the third system. It includes staves for **coro** (choir) and **org.** (organ). The **coro** staff has a melodic line with some handwritten annotations. The **org.** staff features complex chords and textures, with some notes marked with *vd*. Below the organ staff, there is a staff for **Vib.** (vibrato) and a staff for **Cello**. The **Vib.** staff contains a series of notes with vibrato markings. The **Cello** staff has a few notes and rests, with a handwritten *M* above one of the notes. There are double bar lines at the end of the system.

FL.

Ob.

Cr.

Soprano solo

Alto solo

Basso solo
ossia
"CADELNIA"
X

coro

org.

I Comp.
II Comp.

Archi
(Δ)
(Δ)

RE. Fl.

Ob.

Cr. in altone

Soprano sol

Alto sol

Basso sol

Δ
ossia
CADELLITA

Cello

Viola

Org.

I. Cmp.

II. Cmp.

Archi

(Δ)

(Δ)

sempre fff possibile, padiglione in aria
(in posizione IV)

in rilievo

Muta in Δ

Muta in Δ

[illegible]

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is for a full orchestra and vocal soloists. It includes parts for Flute (Vox), Oboe (Vox), Clarinet (Vox), Soprano Solo, Alto Solo, Bass Solo (with "ostia" and "CADELNITA" markings), Publico (Chorus), Organ, and Archi (Vox). The score is in 3/4 time and G major. The vocal parts have various markings including "sempre fff dolce" and "sempre fff Sordo". The organ part has a marking "(8, 16, 32)". The Archi part has a marking "(8, 16, 32)".

FL. (Vox)
Ob. (Vox)
Cr. (Vox)
Soprano solo
Alto solo
Basso solo (Vox)
Pubblico
Coro
org.
I Vox
II Vox
Arditi (Vox)

↑ OFF
(perdendosi)
↑ OFF
(perdendosi)
↑ OFF
(perdendosi)
↑ OFF
(perdendosi)
↑ OFF
(perdendosi)
sempre CAMPANE DA CHIESA
fff sonoro
↑ OFF
(perdendosi)
↑ OFF
(perdendosi)
↑ OFF
(perdendosi)
↑ OFF
(perdendosi)
↑ OFF
(perdendosi)

(non dim.)

Respirare ad libitum

MOBILE *)

① $\text{♩} = 120$

② $\text{♩} = 160$

③ $\text{♩} = 80$

④ $\text{♩} = 100$

⑤ $\text{♩} = 120$ *molto volte*

⑥ $\text{♩} = 96$

⑦ $\text{♩} = 80$

⑧ $\text{♩} = 96$

⑨ $\text{♩} = 144$

⑩ $\text{♩} = 120$

⑪ $\text{♩} = 60$

⑫ $\text{♩} = 80$

⑬ $\text{♩} = 120$

⑭ $\text{♩} = 80$

⑮ $\text{♩} = 100$

⑯ $\text{♩} = 152$ *molto volte*

*) Folklore roumain à l'occasion du Noël (-"Colinde").

Handwritten musical score for 42 measures, numbered 17 to 42. The notation is in treble clef with a key signature of one sharp (F#). The tempo is marked as $\text{♩} = 120$ for measures 17-20, $\text{♩} = 144$ for measures 21-22, $\text{♩} = 80$ for measure 23, $\text{♩} = 208$ for measure 24, $\text{♩} = 104$ for measure 25, $\text{♩} = 88$ for measure 26, $\text{♩} = 160$ for measure 27, $\text{♩} = 132$ for measure 28, $\text{♩} = 168$ for measure 29, $\text{♩} = 89$ for measure 30, $\text{♩} = 168$ for measure 31, $\text{♩} = 232$ for measure 32, $\text{♩} = 126$ for measure 33, $\text{♩} = 64$ for measure 34, $\text{♩} = 58$ for measure 35, $\text{♩} = 70$ for measure 36, $\text{♩} = 70$ for measure 37, $\text{♩} = 88$ for measure 38, $\text{♩} = 181$ for measure 39, $\text{♩} = 60$ for measure 40, $\text{♩} = 136$ for measure 41, and $\text{♩} = 90$ for measure 42. The score includes various musical notations such as notes, rests, and slurs. The final measure (42) is marked with a double bar line and the text "molte volte".

Handwritten musical score, numbered 43 to 70. The notation is in treble clef with a key signature of one sharp (F#). The score consists of multiple staves, each containing a single melodic line. The notes are primarily eighth and sixteenth notes, often beamed together in groups. The tempo or pulse is indicated by a number 'P' followed by a value (e.g., P=184, P=250, etc.). The score is divided into measures by vertical bar lines. Some measures contain repeat signs (double bar lines with dots). The final measure of the score (measure 70) ends with a double bar line and a repeat sign.

Measures 43 to 70 are listed below with their corresponding pulse values (P=):

- 43: P=184
- 44: P=250
- 45: P=120
- 46: P=112
- 47: P=240
- 48: P=140
- 49: P=144
- 50: P=100
- 51: P=120
- 52: P=90
- 53: P=102
- 54: P=152
- 55: P=72
- 56: P=152
- 57: P=55
- 58: P=120
- 59: P=173
- 60: P=208
- 61: P=173
- 62: P=140
- 63: P=116
- 64: P=423
- 65: P=104
- 66: P=36
- 67: P=90
- 68: P=120
- 70: P=152

Measure 60 includes the instruction *molto volte*.

(13)

To My Mother

PHILOCALIA

VIA LUCIS

(Second Symphony)

Serban Nichifor

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 (SABAM, UCMR-ADA)
 IPI Name No. 46376567
 IPI Base No. I-000391194-0

- I.) Winter Music (Christmas) - Musica Hiemis;
II.) Spring Music (Passion) - Musica Veris;
III.) Music of Light (Easter) - Musica Lucis.

This work develops a musical contents re-created in the atmosphere of the Romanian psalmody, using modal and rhythmic specific structures, in the Byzantine and Gregorian traditions.

The technique of the sound anamorphosis is also determinative in the accomplishment of this symphony. So, the macrostructure is similar to a sonata in which both of the thematic groups (apparently disjunctive) represent the anamorphic projections of a unique entailing cell - a carol conceived in a pentachordic (defective) scale - a cell exposed by the celesta at the very first bars of the symphony.

The sonorous line suggest the cyclic sense of the evangelical time elapse underlining the climax of the extreme seasons' metamorphosis: the translation from Winter to Spring. The generative cell will thus cross several sound media - well distinguished stages of an evolution that culminates in the finale with the apotheosis of Nature's Revival under the benefic impulse of the Spring.

Duration: c. 20 min.

"VIA LUCIS"
(Second Symphony)

DURATA: cca 20'

International Composition Prize
"Musica Antiqua Europae Orientalis"
Bydgoszcz (Poland), 1986

ORCHESTRA

Copyright © by Serben NCHFOR
(SABAM, UCMR-ADA)
IP Name No. 46376667
IP Base No. 1-000361194-6

- 3 Flauti (Fl. 3 muta in Fl. picc.)
3 Oboi (Ob. 3 muta in Corno inglese)
3 Clarinetti in Si b
2 Fagotti
Controfagotto
4 Corni
3 Trombe in Do
3 Tromboni
5 Percussione: 1.) Timpani (I, II, III), Triangolo (II, III);
2.) Sonagli sosp. (I) e ord. (I, III), Triangolo (I, III),
Piatto grande (I, II), Xylophone (I, II ossia Marimba, III),
Vibrafono (II, III), Tam-tam (III), 2 Cinelli (III);
3.) Tam-tam (I, II, III), 3 Piatti (ac. III, m. III, gr. I, II, III),
3 Tom-toms (II, III), Campane (III);
4.) Campane (I, II, III), Vibrafono (I), Gran cassa (II, III);
5.) Campanelli (I, II, III), Vibrafono (I), 2 Bongos (II),
2 Cinelli (II).

Arpa

Celesta

Organo - **ossia elettronico**

Archî (12 Violini I; 10 Violini II; 8 Viole; 8 Violoncelli; 6 Contrabbassi)

NB - Instrumentele subliniate se folosesc în comun.

Nota Bene:

Originalul partiturii se păstrează în Biblioteca
Filarmonicii din Bydgoszcz (Polonia):
FILHARMONIA POMORSKA IM. I. PADEREWSKIEGO
W BYDGOSZCZ

f *giocoso, in rilievo*

Soli

Fl. 1 2 *f* *giocoso, in rilievo*

Fl. picc. *f* *giocoso, in rilievo*

Ob. 1 2 *f* *giocoso, in rilievo*

Ob. 3 *f* *giocoso, in rilievo*

Cl. in Sib 1 2 *f* *giocoso, in rilievo*

Cl. in Sib 3 *f* *giocoso, in rilievo*

Fag. 1 2 *mf* *sonoro, ben sostenuto*

Cfag. *mf* *sonoro, ben sostenuto*

Cr. 1 2 *mf* *sonoro, ben sostenuto*

Cr. 3 4 *mf* *sonoro, ben sostenuto*

Tromban. 1 2 *mf* *sonoro, ben sostenuto*

Tromban. 3 *mf* *sonoro, ben sostenuto*

Timp. *mf* *sonoro, ben marcato*

C. V. melli Sonagli *mf* *sonoro, ben marcato*

Celeste *mf* *sonoro, ben marcato*

Arpa *mf* *sonoro, ben marcato*

Vni I (div. a 2) *f* *giocoso, in rilievo*

Vni II (div. a 3) *f* *giocoso, in rilievo*

Vle. (div. a 3) *mf* *sonoro, ben marcato e vibrato*

Vlc. (div. a 3) *mf* *sonoro, ben marcato e vibrato*

Cb. (div. a 2) *mf* *sonoro, ben sostenuto e vibrato*

III Piatto

molto

l.v.

- 3 -

Sub. Tranquillo e lontano (♩ = 8-50)

2

Fl. 1 **Solo**

Ob. 1 *sempre mp dolce e triste, in rilievo*

IV Camp. *sforz. dolce* *l.v.* *mp eca*

Vni. II (div. a 3) *sempre p dolce e fluida, molto vibrato* *poco* *sempre p dolce e fluida, molto vibrato*

Vle. (div. a 2) *sempre p dolce e marcato, molto vibrato*

Vlc. (div. a 2) *sempre p dolce e*

3 Cb. *Solo* *sempre p dolce e*

Fl. 1 *e triste, in rilievo*

Ob. 1

Cl. 1 in Sib **Solo** *sempre mp*

Vni. II (div. a 3) *liscio e vibrato (non tremolo)*

Vle. (div. a 2) *liscio e vibrato (non tremolo)*

Vlc. (div. a 2) *(Pizz.)*

Cb. (div. a 2) *ritmica, poco marcato*

Fl. 1 *sempre p liscio e vibrato*

Cl. 1 in Sib *mp dolce e triste, in rilievo* *poco a poco* *allargando*

Atpa *leggero*

Vni. I (div. a 2) *sempre p lontano e liscio*

Vni. II (div. a 3) *ben vibrato* *poco*

Vle. (div. a 2) *ben vibrato* *poco*

Vlc. (div. a 2) *ben vibrato* *poco*

Cb. (unis.) *sempre p lontano e liscio, ben vibrato*

- 6 -

Lontano, sognando (Ln 58)

Fl. 1 *pendulum*

Cl. 1 in Sib

III Tamt.

C. melli *Solo* *sempre P dolce, poco in rilievo*

Celesta *Solo* *sempre P dolce, poco in rilievo*

Arpa *Solo* *sempre P dolce, poco in rilievo* (l.v.)

IV Vibf. *mp* *vibrato largo* *dolce, in rilievo, molto espressivo*

Vni. I (div. a 2) *P molto espressivo* *(non tremolo) arco od libitum, ben vibrato, sul tasto sempre*

Vni. II (div. a 3) *P molto espressivo* *(non tremolo) arco od libitum, ben vibrato, sul tasto sempre*

Vle (div. a 2) *P molto espressivo* *(non tremolo) arco od libitum, ben vibrato, sul tasto sempre*

Vlc. (div. a 2) *P molto espressivo* *(non tremolo) arco od libitum, ben vibrato, sul tasto sempre*

Cb. (div. a 2) *P molto espressivo* *(non tremolo) arco od libitum, ben vibrato, sul tasto sempre*

IV Vibf. *101*

III Tamt.

C. melli

Celesta

Arpa

Vni. I (div. a 3) *mp* *(non tremolo) arco od libitum, ben vibrato*

Vni. II (div. a 3) *mp* *(non tremolo) arco od libitum, ben vibrato*

Vle (div. a 2) *molto espressivo*

Vlc. (div. a 2) *molto espressivo*

Cb. (div. a 2) *molto espressivo*

- 7 -

111

IV Vib.

III Tamt.

V C.elli

Clari

Arpe

Vni. I
(div. a 3)

Vni. II
(div. a 3)

Vle.
(div. a 3)

Vlc.
(div. a 2)

Cb.
(div. a 2)

Poco, poco in rilievo

IV Vibf. (l.v.)
III Taut.
C^Velli
Celeste
Arpa
Vni. I (div. a 3)
Vni. II (div. a 3)
Vle. (div. a 3)
Vlc. (div. a 2)
Cb. (div. a 2)
Poco a poco rallentando...
Pdllo
P delcissimo
a punta d'arco
villievo
perduranti

sfe Sub. Vivace (da 72-76) *2* gaio

Fl. 1/2 *sfe* *sempre f* Sonoro e ritmico, in rilievo

Fl. picc. *sfe* *sempre f* Sonoro e ritmico

Ob. 1/2 *sfe* *sempre f* Sonoro e ritmico, in rilievo

Ob. 3 *sfe* *sempre f* Sonoro e ritmico

Cl. 1/2 *sfe* *sempre f* Sonoro e ritmico, in rilievo

Cl. in Sib 3 *sfe* *sempre f* Sonoro e ritmico

Fag. 1/2 *sfe* *sempre f* Sonoro e ritmico

C. fag. *sfe* *sempre f* Sonoro e ritmico

Cr. 1/2 *sfe* *sempre f* Sonoro e ritmico

Cr. 3/4 *sfe* *sempre f* Sonoro e ritmico

Trbn. 1/2 *sfe* *sempre f* Sonoro e ritmico

Trbn. 3 *sfe* *sempre f* Sonoro e ritmico

ITimp. *sfe* *sempre f* Sonoro e ritmico

Xylophone *sfe* *sempre f* Sonoro e ritmico

C. nelli *sfe* *sempre f* Sonoro e ritmico

Piatto grande *sfe* *sempre f* Sonoro e ritmico

Tamt. *sfe* *sempre f* Sonoro e ritmico

Arpa *sfe* *sempre f* Sonoro e ritmico

Vni. I (unis.) *sfe* *sempre f* Sonoro e ritmico, in rilievo

Vni. II (div. a 2) *sfe* *sempre f* Sonoro e ritmico

Vle. (div. a 2) *sfe* *sempre f* Sonoro e ritmico

Vlc. (div. a 2) *sfe* *sempre f* Sonoro e ritmico

Cb. (div. a 2) *sfe* *sempre f* Sonoro e ritmico

121

- 9 -

131

Fl. 1/2 *sfz* *sempre ff secco e ritmico*

Fl. picc. *sfz* *sempre ff secco e ritmico*

Ob. 1/2 *sfz* *sempre ff secco e ritmico*

Ob. 3 *sfz* *sempre ff secco e ritmico*

Cl. 1/2 *sfz* *sempre ff secco e ritmico*

Cl. in Sib 3 *sfz* *sempre ff secco e ritmico*

Fag. 1+2 *sfz* *sempre ff secco e ritmico*

C. 1/2 *sfz* *sempre ff secco e ritmico*

C. 3/4 *sfz* *sempre ff secco e ritmico*

Trbe. in Do 1 *Solo* *sempre ff marcato, in ritmico*

Trbe. 2 *sfz* *sempre ff secco e ritmico*

Trbe. 3 *sfz* *sempre ff secco e ritmico*

Timp. *sempre ff possibile*

Xylo. *sfz* *sempre ff secco e ritmico*

Camp. *sfz* *sempre ff possibile (l.v.)*

Ptt. gr. *sfz* *sempre ff possibile (l.v.)*

Tant. *sfz* *sempre ff possibile (l.v.)*

Arpa *sfz* *sempre ff secco e ritmico*

Vni I (dir. a2) *sfz* *sempre ff secco e ritmico*

Vni II (dir. a2) *sfz* *sempre ff secco e ritmico*

Vle. (dir. a2) *sfz* *sempre ff secco e ritmico*

Vlc. (dir. a2) *sfz* *sempre ff secco e ritmico*

Cb. (dir. a2) *sfz* *sempre ff secco e ritmico*

- 10 -

[Soli] a 2 [141]

Ob. 1/2 *ff* *[Soli]* *Suono, in rilievo*

Ob. 3/4 *ff* *Suono, in rilievo*

Cl. 1/2 *[Soli]* a 2 *ff* *Suono, in rilievo*

Cl. in Sib 3/4 *[Soli]* *ff* *Suono, in rilievo*

Fag. 1/2 *f* *sostenuto*

Cr. 1/2 *f* *sostenuto*

Cr. 3/4 *(Solo)* *f* *sostenuto*

Trbe in Do 1 *(Solo)* *Sempre ff Suono, in rilievo*

Trbe in Do 2 *(Solo)* *Sempre ff Suono, in rilievo*

Trbe in Do 3 *(Solo)* *Sempre ff Suono, in rilievo*

Trbn 1 *f* *sostenuto*

Trbn 3 *f* *sostenuto*

II Δ *ff* *sub. mf*

Vni I (div. a 2) *ff* *sub. mf*

Vni II (div. a 2) *ff* *sub. mf*

Vlc. (unis.) *ff* *sub. mf*

Vlc. (div. a 2) *ff* *sub. mf*

Cb. (div. a 2) *ff* *sub. mf*

Sub. Lontano (lo stesso tempo) - dn 74

Fl. 1/2 *Sempre PP liscio e vibrato*

Fl. picc. *Sempre PP liscio e vibrato*

II Δ *[Solo]* *Sempre PP ritmico, poco Suono*

Celista *mp* *ritmico e legatissimo, sempre in rilievo*

Dov. rall. ->

-11-

~~poco a poco affrettando~~

[illegible]

Handwritten musical score for a symphony orchestra, featuring various instruments and their parts. The score is written in Italian and includes dynamic markings, tempo changes, and performance instructions.

Tempo and Performance Instructions:

- poco a poco rallentando* (gradually slowing down)
- HIERATICO (♩ 60)* (HIERATIC, 60 quarter notes per minute)
- poco rubato* (slightly flexible tempo)

Instrument Parts and Markings:

- Fl. picc. (Piccolo Flute):** 3/2, 4/2, 5/4, 4/4. Markings: *mp Sonoro ma dolce, in rilievo*, *poco*, *marcato*.
- Fl. 1 (First Flute):** 3/2, 4/2, 5/4, 4/4. Markings: *mp Sonoro ma dolce, in rilievo*, *poco*, *marcato*.
- Cl. 1 in f# (Clarinet 1 in F#):** 3/2, 4/2, 5/4, 4/4. Markings: *mp Sonoro ma dolce, in rilievo*, *poco*, *marcato*.
- Cr. 1+3 (Cor Anglais 1+3):** 3/2, 4/2, 5/4, 4/4. Markings: *Con Sordini*, *P liscio*, *poco*, *marcato*, *Via Sord.*
- Trbe. 1 in Do (Trumpet 1 in C):** 3/2, 4/2, 5/4, 4/4. Markings: *Con Sordina*, *P liscio*, *poco*, *marcato*.
- Trbe. 2 in Do (Trumpet 2 in C):** 3/2, 4/2, 5/4, 4/4. Markings: *Con Sordini*, *P liscio*, *poco*, *marcato*.
- Trbni. 1 (Tenor Trombone 1):** 3/2, 4/2, 5/4, 4/4. Markings: *Con Sordina*, *P liscio*, *poco*, *marcato*.
- Trbni. 2 (Tenor Trombone 2):** 3/2, 4/2, 5/4, 4/4. Markings: *Con Sordini*, *P liscio*, *poco*, *marcato*.
- IV Camp. (Fourth Corn):** 3/2, 4/2, 5/4, 4/4. Markings: *Con Sordini*, *P liscio*, *poco*, *marcato*.
- Tant. (Trombone):** 3/2, 4/2, 5/4, 4/4. Markings: *Con Sordini*, *P liscio*, *poco*, *marcato*.
- C. Velli (Cello):** 3/2, 4/2, 5/4, 4/4. Markings: *mp Sonoro ma dolce, in rilievo*, *poco*, *marcato*.
- Cel. (Violoncello):** 3/2, 4/2, 5/4, 4/4. Markings: *mp Sonoro ma dolce, in rilievo*, *poco*, *marcato*.
- Arpa (Harp):** 3/2, 4/2, 5/4, 4/4. Markings: *mp Sonoro ma dolce, in rilievo*, *poco*, *marcato*.
- Vni. I (Violin I):** 3/2, 4/2, 5/4, 4/4. Markings: *mp Sonoro ma dolce, in rilievo*, *poco*, *marcato*.
- Vni. II (Violin II):** 3/2, 4/2, 5/4, 4/4. Markings: *mp Sonoro ma dolce, in rilievo*, *poco*, *marcato*.
- Vle. (Viola):** 3/2, 4/2, 5/4, 4/4. Markings: *mp Sonoro ma dolce, in rilievo*, *poco*, *marcato*.
- Vlc. (Violoncello):** 3/2, 4/2, 5/4, 4/4. Markings: *mp Sonoro ma dolce, in rilievo*, *poco*, *marcato*.
- Cb. (Contrabasso):** 3/2, 4/2, 5/4, 4/4. Markings: *mp Sonoro ma dolce, in rilievo*, *poco*, *marcato*.

Dynamic Markings:

- mp* (mezzo-piano)
- p* (piano)
- pp* (pianissimo)
- f* (forte)
- ff* (fortissimo)

Other Markings:

- Con Sordini* (with mutes)
- Con Sordina* (with mutes)
- P liscio* (smooth)
- poco* (a little)
- marcato* (marked)
- Via Sord.* (Mutes off)
- l.v.* (lento)
- quasi son.* (quasi sonoro)
- molto espressivo e rubato* (very expressive and flexible)
- sempre in rilievo* (always in relief)
- PP* (pianissimo)
- profondo* (deep)
- area ad libitum* (area at liberty)

Handwritten musical score for a 191-measure piece. The score includes staves for Camp. (Cello), Taut. (Tuba), Cel. (Cello), Arpa (Arpeggio), Vni I (Violin I), Vni II (Violin II), Solo (Solo), Vle. (Violoncello), l'altre (Other), Vlc. (Violoncello), and Cb. (Contrabasso). The score features various musical notations including notes, rests, and dynamic markings like 'f' and 'p'.

Handwritten musical score for a symphony, page 16. The score is for measures 16-21. It includes parts for Timpani (Timp.), Cymbals (Camp.), Tam-tam (Tamt.), Cello (Cel.), Arpa, Violins I and II (Vni I, Vni II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The tempo markings are "poco a poco calando" and "sub. precipitando". The time signatures are 5/4, 4/4, 3/4, and 2/4. The score includes various musical notations such as notes, rests, dynamics (p, mp, PPP, molto), and performance instructions like "con le bacchette di feltro (morbide)" and "attacca subito".

II. MUZICA PRIMĂVERII

Motto:

"Eli, eli, lamma sabacthani?"

MUSICA VERIS

APPASSIONATO (♩=74)

Gr. $\frac{1}{2}$ $\frac{3}{4}$ **Cr.** $\frac{1}{2}$ $\frac{3}{4}$ **Tim.** $\frac{1}{2}$ $\frac{3}{4}$ **Tant.** $\frac{1}{2}$ $\frac{3}{4}$ **Marimba** (ossia Xylo) $\frac{1}{2}$ $\frac{3}{4}$ **Organo** $\frac{1}{2}$ $\frac{3}{4}$ **Vni. II** $\frac{1}{2}$ $\frac{3}{4}$ **Vle. (tutti)** $\frac{1}{2}$ $\frac{3}{4}$

Solo *f* in rilievo, poco a poco decrescendo *mf* **201**

f in rilievo, poco a poco decrescendo *mf*

mf dolce *l.v.* **Solo** *mf* leggero, poco a poco decrescendo

f Sonoro, poco a poco decrescendo *mf* *p* *pp* *pp*

Solo *mf* leggero, poco a poco decrescendo **Pizz.** *mf* leggero, poco a poco decrescendo

f deciso, in rilievo, poco a poco decrescendo *mf*

Fl. picc. $\frac{1}{2}$ $\frac{3}{4}$ **Ob. 1** $\frac{1}{2}$ $\frac{3}{4}$ **C. i.** $\frac{1}{2}$ $\frac{3}{4}$ **Cr. I** $\frac{1}{2}$ $\frac{3}{4}$ **Tim.** $\frac{1}{2}$ $\frac{3}{4}$ **Marimba** $\frac{1}{2}$ $\frac{3}{4}$ **Arpa** $\frac{1}{2}$ $\frac{3}{4}$ **Org.** $\frac{1}{2}$ $\frac{3}{4}$ **Vni. I** $\frac{1}{2}$ $\frac{3}{4}$ **Vni. II** $\frac{1}{2}$ $\frac{3}{4}$ **Vle.** $\frac{1}{2}$ $\frac{3}{4}$

Solo *mp* patetico, in rilievo *pp* *poco* *sempre decrescendo*

Solo *mp* patetico, in rilievo *pp* *poco* *sempre decrescendo*

Solo *mp* patetico, in rilievo *pp* *poco* *sempre decrescendo*

mp sempre decrescendo *molto* *p* sempre decrescendo *molto* *mp* sempre decrescendo *molto*

mp dolce *poco*

mp sempre decrescendo *p* sempre sonoro *p* *pp* *pp*

Solo *mp* cantabile, in rilievo *p* *pp* *pp*

mp sempre decrescendo *p* *pp* *pp*

mp sempre decrescendo *p* *pp* *pp*

Fl. 1 *Solo* *mp* *giocoso, in rilievo* *poco a poco decrescendo*
 Fl. 2 *Solo* *mp* *giocoso, in rilievo* *poco a poco decrescendo*
 Fl. picc. *P* *ritmico*
 Ob. 1 *P* *fluido e dolce, in rilievo* *poco* *mp*
 C. i. *P* *ritmico*
 Cl. 1 *P* *fluido e dolce, in rilievo* *mp*
 Cl. in sib 2 *P* *ritmico* *mp*
 Fag. 1 *P* *ritmico* *Con Sordino* *mp*
 Cr. 1 *P* *ritmico* *mp*
 Trbne. 1 *Con Sordino* *P* *ritmico* *mp*
 Timp. *ppp* *poco a poco crescendo* *mp*
 Piatti grande *mp* *giocoso* *poco a poco decrescendo* *ppp* *molto*
 Celesta *P* *poco a poco crescendo* *molto*
 Arpa *P* *poco a poco crescendo* *molto*
 Org. *P* *poco a poco crescendo* *poco 1/2* *mf sonoro*
 Vni I (div. a 2) *P* *ritmico* *mp* *molto*
 Vni II *P* *ritmico* *mp* *molto*
 Vle. *P* *ritmico* *mp* *molto*

(sempre accelerando)

dolce e ritmico, poco in rilievo

221

Fl. 1 $\frac{1}{2}$ *p* *dolce e ritmico, poco in rilievo* *poco* *poco* *poco*

Ob. 1 $\frac{1}{2}$ *p* *dolce e ritmico, poco in rilievo* *poco* *poco* *poco*

C. i. $\frac{1}{2}$ *p* *dolce e ritmico, poco in rilievo* *poco* *poco* *poco*

Cl. 2 $\frac{1}{2}$ *in Sib* *PP dolce* *SENZA SORDINO* *[Solo] PP dolce, poco a poco*

Cr. 1 $\frac{1}{2}$ *p* *dolce e ritmico, poco in rilievo* *poco* *poco* *poco*

Cel. $\frac{1}{2}$ *p* *dolce e ritmico, poco in rilievo* *poco* *poco* *poco*

Org. $\frac{1}{2}$ *p* *dolce e ritmico, poco in rilievo* *poco* *poco* *poco*

Vle. (div. a 2) *p* *dolce e ritmico, poco in rilievo* *poco* *poco* *poco*

Vlc. (div. a 2) *p* *dolce e ritmico, poco in rilievo* *poco* *poco* *poco*

4Cb. soli *p* *dolce e ritmico, poco in rilievo* *poco* *poco* *poco*

Fl. 2 $\frac{1}{2}$ *p* *dolce e ritmico, poco in rilievo* *poco* *poco* *poco*

Ob. 2 $\frac{1}{2}$ *p* *dolce e ritmico, poco in rilievo* *poco* *poco* *poco*

Cl. 1 $\frac{1}{2}$ *in Sib* *p* *dolce e ritmico, poco in rilievo* *poco* *poco* *poco*

Fag. 1 $\frac{1}{2}$ *PP dolce* *poco* *poco* *poco*

Cr. 1 $\frac{1}{3}$ *crescendo* *poco* *poco* *poco*

Cel. $\frac{1}{3}$ *p* *dolce e ritmico, poco in rilievo* *poco* *poco* *poco*

Org. $\frac{1}{3}$ *p* *dolce e ritmico, poco in rilievo* *poco* *poco* *poco*

Vle. (div. a 2) *PP* *poco* *poco* *poco*

Vlc. (div. a 2) *PP* *poco* *poco* *poco*

4Cb. soli *PP* *poco* *poco* *poco*

-20- *poco a poco crescendo*

(sempre accelerando) - - - - -

Fl. 1/2 *a2* *poco a poco crescendo* *molto*

Ob. 1/2 *a2* *poco a poco cresc.* *molto*

C.i. *mp* *poco a poco* *crescendo* *molto*

Cl. 1 *mp* *molto*

in lib 2 *molto*

Fag. 1/2 *a2* *mp* *molto*

Cr. 1/3 *a2* *molto*

Timp. I *p* *poco a poco crescendo* *molto*

C. melli *mf* *sonoro*

Cel. *possibile*

Org. *(8')* *(16')*

Vni I *mf* *sonoro*

Vni II *mf* *sonoro*

Vle. *mf* *sonoro*

Vlc. *mf* *sonoro*

Cb. *mf* *sonoro*

(dn58) *sempre accelerando*

231

2
2

C.i. $\text{F} \mid (\flat) \text{ } \gamma$ Muta in Oboe 3

Cl. 2 $\text{F} \mid (\sharp) \text{ } \gamma$

Fag. $\frac{1}{2} \mid \text{B} \mid (\text{a2}) \text{ } \gamma$

Cr. $\frac{1}{3} \mid \text{F} \mid (\text{a2}) (\sharp) \text{ } \gamma$

Timp. $\text{D} \mid \text{ } \overbrace{\text{ } \text{ } \text{ } }^3 \text{ } \text{mf sonoro, ben marcato}$

$\text{P} \text{ } \text{P} \text{ } \text{P}$
3

G. $\text{V} \mid \text{ } \text{mf sonoro} \text{ l.v.}$

$\text{V} \text{ } \text{V}$
l.v.

Camp. $\text{IV} \mid \text{ } \text{mf sonoro} \text{ l.v.}$

Cel. $\text{ } \mid \text{ } \text{ l.v.}$

Org. $\text{ } \mid \text{ } \text{mf sonoro}$

$8' + 4'$
 $8' + 4'$

Vni I $\text{ } \mid \text{mf appassionato}$

Vni II $\text{ } \mid \text{mf appassionato}$

Vle $\text{B} \mid \text{mf appassionato}$

Vlc. $\text{ } \mid \text{mf appassionato}$

Cb. $\text{ } \mid \text{Pizz} \text{ } \text{mf ben marcato}$

Sempre accelerando - - - - -

I
Timp.

V
Celli

IV
Camp.

Org.

Vni I

Vni II

Vle

Vlc.

Cb.

22 23

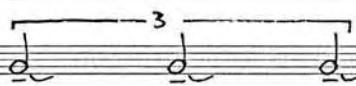
-23-

sempre accelerando - - - - - →

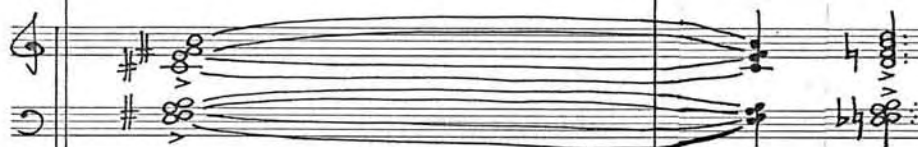
Handwritten musical score for a symphony orchestra, measures 23 and 24. The score includes parts for Timpani, Cello, Contrabass, Organ, Violins I & II, Viola, Violoncello, and Double Bass. Measure 23 features a triplet of eighth notes in the Timpani and a triplet of eighth notes in the Double Bass. Measure 24 features a triplet of eighth notes in the Timpani and a triplet of eighth notes in the Double Bass. The score is written in 2/4 time and includes various musical notations such as slurs, ties, and dynamic markings.

Instrument parts shown:

- I Timp.** (2.) Triplet of eighth notes in measure 23; Triplet of eighth notes in measure 24.
- Celli** (Cello): Sustained note in measure 23; Sustained note in measure 24.
- Camp.** (Contrabass): Sustained note in measure 23; Sustained note in measure 24.
- Org.** (Organ): Sustained note in measure 23; Sustained note in measure 24.
- Vni I** (Violin I): Sixteenth-note pattern in measure 23; Sixteenth-note pattern in measure 24.
- Vni II** (Violin II): Sixteenth-note pattern in measure 23; Sixteenth-note pattern in measure 24.
- Vle** (Viola): Sixteenth-note pattern in measure 23; Sixteenth-note pattern in measure 24.
- Vlc.** (Violoncello): Sixteenth-note pattern in measure 23; Sixteenth-note pattern in measure 24.
- Cb.** (Double Bass): Triplet of eighth notes in measure 23; Triplet of eighth notes in measure 24.

sempre accelerando ----->I
Timp.V
CmelliIV
Camp.III
Pia. gr.

Org.



Vni I



Vni II



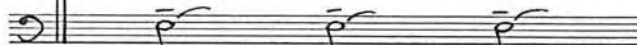
Vle



Vlc.



Cb.



FL. 1 $\frac{1}{2}$ *mf* Sonoro

Fl. picc. *mf* Sonoro

Ob. $\frac{1}{3}$ *mf* Sonoro

Timp. $\frac{1}{4}$ (3.)

Gr. Velli $\frac{1}{4}$

Comp. IV $\frac{1}{4}$

Piatti III $\frac{1}{4}$

Org. $\frac{1}{4}$

Vni I $\frac{1}{4}$

Vni II $\frac{1}{4}$

Vle $\frac{1}{4}$

Vlc. $\frac{1}{4}$

Cb. $\frac{1}{4}$

241

poco a poco

-26-

Handwritten musical score for a symphony orchestra, page 27. The score is written for the following instruments:

- Fl.** (Flute 1) and **Fl. 2** (Flute 2) with **Fl. pice.** (Piccolo) parts.
- Ob. 3** (Oboe 3).
- Cl. 1** (Clarinet 1) and **Cl. 3** (Clarinet 3).
- Trbe 1/3** (Trumpet 1/3) with **Con Sordini** (Muted) and **mf Sonoro** (moderato forte, sonorous) markings.
- Timp.** (Timpani) with **(4)** (four) markings.
- C-nelli** (Cymbals).
- Camp.** (Cymbals).
- Piatti** (Piazzini) with **mf Sonoro** (moderato forte, sonorous) and **poco** (a little) markings.
- Org.** (Organ).
- Vni I** (Violin I) with **(loco)** (loco) and **(-)** (no bow) markings.
- Vni II** (Violin II).
- Vle** (Viola).
- Vlc.** (Violoncello) with **(-)** (no bow) marking.
- Cb.** (Contrabass).

The score includes various musical notations such as notes, rests, and dynamic markings. A **frullato** (trill) is indicated for the Flute 1 and Clarinet 1 parts. The page number **-27-** is written at the bottom.

MAESTOSO (d n 64)

MARESTUOSO (DON OTT)

Fl. 1

Ob. $\frac{1}{2}$

Cl. $\frac{1}{2}$

Ct. 1-4

I Timp.

IV Camp.

III Piatti

Arpa

Org.

Vni I

Vni II

Vle

Vlc.

Cb.

a²

mf Sonoro

a² #

mf Sonoro

(a 4) [Soli]

(5.) mf Sonoro

glissando

87

b b

#

87

mf dolce

mf Sonoro

mp

mf

mf Sonoro

3

Sempre accelerando

251

Ob. 1 (a2) \bar{v}

Cl. 1 (a2) \bar{v}

Cr. 1-4 (a4)

Timp. I (6)

Camp. IV

Arpa (gl.)

Org. \flat \sharp

Vni I (87)

Vni II

Vle

Vlc.

Cb. 3

Handwritten musical score for a symphony orchestra, featuring the following instruments and parts:

- Ob. 1/2**: Oboe 1 and 2, playing a melodic line with a key signature of one sharp (F#).
- Cl. 1/2**: Clarinet 1 and 2, playing a melodic line with a key signature of one sharp (F#).
- Cr. 1-4**: Cor Anglais 1-4, playing a melodic line with a key signature of one sharp (F#).
- Timp.**: Timpani, playing a rhythmic pattern with a key signature of one sharp (F#).
- Camp. IV**: Cymbal, playing a rhythmic pattern with a key signature of one sharp (F#).
- Arpa**: Harp, playing a melodic line with a key signature of one sharp (F#).
- Org.**: Organ, playing a melodic line with a key signature of one sharp (F#).
- Vni. I**: Violin I, playing a melodic line with a key signature of one sharp (F#).
- Vni. II**: Violin II, playing a melodic line with a key signature of one sharp (F#).
- Vle**: Viola, playing a melodic line with a key signature of one sharp (F#).
- Vlc**: Violoncello, playing a melodic line with a key signature of one sharp (F#).
- Cb.**: Contrabass, playing a melodic line with a key signature of one sharp (F#).

The score is written on a grand staff with multiple systems. The key signature is one sharp (F#). The tempo is marked "Allegro". The score includes various musical notations such as notes, rests, and dynamic markings. A dashed line with an arrow points to the right at the top of the page.

Handwritten musical score for orchestra and strings, measures 81-84. The score is written on a system of staves with various instruments and parts. The notation includes notes, rests, and dynamic markings.

Fl. pice. (Flute piccolo) measures 81-84 with notes and a crescendo hairpin.

Ob. 1/2 (Oboe 1/2) measures 81-84 with notes and a crescendo hairpin.

Cl. 1/2 (Clarinet 1/2) measures 81-84 with notes and a crescendo hairpin.

Cr. 1-4 (Cornets 1-4) measures 81-84 with notes and a crescendo hairpin.

Timp. (Timpani) measures 81-84 with a drum roll and a crescendo hairpin.

G. melli. (Glockenspiel) measures 81-84 with notes and a crescendo hairpin.

Camp. (Cymbal) measures 81-84 with notes and a crescendo hairpin.

Arpa (Harp) measures 81-84 with notes and a crescendo hairpin.

Org. (Organ) measures 81-84 with notes and a crescendo hairpin.

Vni I (Violini I) measures 81-84 with notes and a crescendo hairpin.

Vni II (Violini II) measures 81-84 with notes and a crescendo hairpin.

Vle (Viola) measures 81-84 with notes and a crescendo hairpin.

Vlc. (Violoncello) measures 81-84 with notes and a crescendo hairpin.

Cb. (Contrabasso) measures 81-84 with notes and a crescendo hairpin.

Handwritten musical score for a symphony orchestra, page 33. The score includes parts for Fl. picc., Ob. 1, Cl. 1, Gr. 1-4, Timp., C. mell., Camp., Arpa, Org., Vln I, Vln II, Vle, Vlc., and Cb. The music is written in 4/4 time and features various musical notations including notes, rests, dynamics, and articulation marks.

Fl. picc. (a2) \bar{o}

Ob. 1 (a2) \bar{o}

Cl. 1 (a2) \bar{o}

Gr. 1-4 (a4) \bar{o}

Timp. I (10) $\frac{4}{4}$

C. mell. \bar{o}

Camp. \bar{o}

Arpa

Org.

Vln I (8^{va}) \bar{o}

Vln II \bar{o}

Vle \bar{o}

Vlc. \bar{o}

Cb. \bar{o}

271

Fl. picc. $\overset{\circ}{\circ}$ $\overset{\circ}{\circ}$ $\overset{\circ}{\circ}$ $\overset{\circ}{\circ}$

Ob. 1 $\overset{\circ}{\circ}$ $\overset{\circ}{\circ}$ $\overset{\circ}{\circ}$ $\overset{\circ}{\circ}$

Cl. 1 $\overset{\circ}{\circ}$ $\overset{\circ}{\circ}$ $\overset{\circ}{\circ}$ $\overset{\circ}{\circ}$

Cr. 1-4 $\overset{\circ}{\circ}$ $\overset{\circ}{\circ}$ $\overset{\circ}{\circ}$ $\overset{\circ}{\circ}$

Timp. $\overset{\circ}{\circ}$ $\overset{\circ}{\circ}$ $\overset{\circ}{\circ}$ $\overset{\circ}{\circ}$

G. melli. $\overset{\circ}{\circ}$ $\overset{\circ}{\circ}$ $\overset{\circ}{\circ}$ $\overset{\circ}{\circ}$

Camp. $\overset{\circ}{\circ}$ $\overset{\circ}{\circ}$ $\overset{\circ}{\circ}$ $\overset{\circ}{\circ}$

Arpa $\overset{\circ}{\circ}$ $\overset{\circ}{\circ}$ $\overset{\circ}{\circ}$ $\overset{\circ}{\circ}$

Org. $\overset{\circ}{\circ}$ $\overset{\circ}{\circ}$ $\overset{\circ}{\circ}$ $\overset{\circ}{\circ}$

Vni I $\overset{\circ}{\circ}$ $\overset{\circ}{\circ}$ $\overset{\circ}{\circ}$ $\overset{\circ}{\circ}$

Vni II $\overset{\circ}{\circ}$ $\overset{\circ}{\circ}$ $\overset{\circ}{\circ}$ $\overset{\circ}{\circ}$

Vle $\overset{\circ}{\circ}$ $\overset{\circ}{\circ}$ $\overset{\circ}{\circ}$ $\overset{\circ}{\circ}$

Vlc. $\overset{\circ}{\circ}$ $\overset{\circ}{\circ}$ $\overset{\circ}{\circ}$ $\overset{\circ}{\circ}$

Cb. $\overset{\circ}{\circ}$ $\overset{\circ}{\circ}$ $\overset{\circ}{\circ}$ $\overset{\circ}{\circ}$

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The notation includes notes, rests, and dynamic markings. The instruments listed are:

- Fl. picc.
- Ob. 1/2
- Cl. 1/2
- Cr. 1-4
- Tbn 1-2
- Timp.
- G. melli.
- Camp.
- Arpa
- Org.
- Vni I
- Vni II
- Vle
- Vlc
- Cb.

The score includes various dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *pp* (pianissimo). There are also performance instructions like "Senza Sord." (without mutes) and "Soli". The notation is handwritten and includes many slurs and ties.

(d.n. 110) *sempre accelerando*

281

Fl. picc. *(a2)*

Ob. $\frac{1}{2}$ *(a2)*

Cl. $\frac{1}{2}$ *(a2)*

Gr. 1-4 *(a4)*

Trbn 1-2 *(a2)*

Timp. *f* *3*

Emilh. *V*

Camp. *IV*

Tamt. *III* *mf*

Arpa *(4-oct. #xoxbo)* *Do4, Sib* *f*

Org.

Vni I *(8)*

Vni II

Vle *f* *(non tremolo)*

Vlc.

Cb. *f*

Handwritten musical score for orchestra and strings, page 37. The score is written on multiple staves, including woodwinds (piccolo, flutes, oboes, bassoons), strings (violins, violas, cellos, double basses), and percussion (timpani, snare drum, cymbals). The notation includes various musical symbols such as notes, rests, dynamics (mf, mp), articulation (accents, slurs), and performance instructions (e.g., "pizz.", "arco"). The score is divided into measures by vertical bar lines. A dashed line with an arrow at the top indicates a melodic line. The bottom of the page features the page number -37-.

picc.

b. 1/2

2. 1/2

r. 4-4

bui 1-2

I mp.

V nella

IV mp.

III unt.

mp

arpa

Org.

mi I

mi II

le

lc.

cb.

-37-

GRANDIOSO (Ln 96) 291 giusto (non accelerando)

[illegible]

(8↑)

Fl. 1/2 (a2) \bar{o} \bar{p} $\# \bar{p}$ \bar{p} \bar{p} \bar{p} $\# \bar{p}$

Fl. picc. \bar{o} \bar{p} $\# \bar{p}$ \bar{p} \bar{p} \bar{p} $\# \bar{p}$

Ob. 1/2 (a3) \bar{o} \bar{p} $\# \bar{p}$ \bar{p} \bar{p} \bar{p} $\# \bar{p}$

Cl. 1/2 (a3) \bar{o} \bar{p} $\# \bar{p}$ \bar{p} \bar{p} \bar{p} $\# \bar{p}$

Fag. 1/2 (a3) \bar{o} \bar{p} $\# \bar{p}$ \bar{p} \bar{p} \bar{p} $\# \bar{p}$

Cr. 1+3 (a2) \bar{o} \bar{p} $\# \bar{p}$ \bar{p} \bar{p} \bar{p} $\# \bar{p}$

2+4 (a2) \bar{o} \bar{p} $\# \bar{p}$ \bar{p} \bar{p} \bar{p} $\# \bar{p}$

Trbe 1-3 (a3) \bar{o} \bar{p} $\# \bar{p}$ \bar{p} \bar{p} \bar{p} $\# \bar{p}$

Trbni 1-3 (a3) \bar{o} \bar{p} $\# \bar{p}$ \bar{p} \bar{p} \bar{p} $\# \bar{p}$ (Senza Sord.)

Tim. I (2.) \bar{o} \bar{p} $\# \bar{p}$ \bar{p} \bar{p} \bar{p} $\# \bar{p}$

C. melli \bar{o} \bar{p} $\# \bar{p}$ \bar{p} \bar{p} \bar{p} $\# \bar{p}$

Camp. IV \bar{o} \bar{p} $\# \bar{p}$ \bar{p} \bar{p} \bar{p} $\# \bar{p}$

Vibf. II \bar{o} \bar{p} $\# \bar{p}$ \bar{p} \bar{p} \bar{p} $\# \bar{p}$

Tamt. III \bar{o} \bar{p} $\# \bar{p}$ \bar{p} \bar{p} \bar{p} $\# \bar{p}$

Arpa \bar{o} \bar{p} $\# \bar{p}$ \bar{p} \bar{p} \bar{p} $\# \bar{p}$

Org. (2.) \bar{o} \bar{p} $\# \bar{p}$ \bar{p} \bar{p} \bar{p} $\# \bar{p}$

Vni I (8↑) \bar{o} \bar{p} $\# \bar{p}$ \bar{p} \bar{p} \bar{p} $\# \bar{p}$

Vni II \bar{o} \bar{p} $\# \bar{p}$ \bar{p} \bar{p} \bar{p} $\# \bar{p}$

Vle \bar{o} \bar{p} $\# \bar{p}$ \bar{p} \bar{p} \bar{p} $\# \bar{p}$

Vlc. \bar{o} \bar{p} $\# \bar{p}$ \bar{p} \bar{p} \bar{p} $\# \bar{p}$

Cb. \bar{o} \bar{p} $\# \bar{p}$ \bar{p} \bar{p} \bar{p} $\# \bar{p}$

(81) 301

Fl. 1 $\frac{1}{2}$ (a2) \bar{p} \bar{p} \bar{p} \bar{p} $\# \bar{p}$ \bar{p} $\# \bar{p}$ \bar{p} $\# \bar{p}$ \bar{p}

Fl. picc. \bar{p} \bar{p} \bar{p} \bar{p} $\# \bar{p}$ \bar{p} $\# \bar{p}$ \bar{p} $\# \bar{p}$ \bar{p}

Ob. 1 $\frac{1}{2}$ (a3) \bar{p} \bar{p} \bar{p} \bar{p} $\# \bar{p}$ \bar{p} $\# \bar{p}$ \bar{p} $\# \bar{p}$ \bar{p}

Cl. 1 $\frac{1}{2}$ (a3) \bar{p} \bar{p} \bar{p} \bar{p} $\# \bar{p}$ \bar{p} $\# \bar{p}$ \bar{p} $\# \bar{p}$ \bar{p}

Fag. 1 $\frac{1}{2}$ (a3) \bar{p} \bar{p} \bar{p} \bar{p} $\# \bar{p}$ \bar{p} $\# \bar{p}$ \bar{p} $\# \bar{p}$ \bar{p}

Ct. 1+3 (a2) \bar{p} \bar{p} \bar{p} \bar{p} $\# \bar{p}$ \bar{p} $\# \bar{p}$ \bar{p} $\# \bar{p}$ \bar{p}

2+4 (a2) \bar{p} \bar{p} \bar{p} \bar{p} $\# \bar{p}$ \bar{p} $\# \bar{p}$ \bar{p} $\# \bar{p}$ \bar{p}

Trbe 1-3 (a3) \bar{p} \bar{p} \bar{p} \bar{p} $\# \bar{p}$ \bar{p} $\# \bar{p}$ \bar{p} $\# \bar{p}$ \bar{p}

Tibni 1-3 (a3) \bar{p} \bar{p} \bar{p} \bar{p} $\# \bar{p}$ \bar{p} $\# \bar{p}$ \bar{p} $\# \bar{p}$ \bar{p}

Timp. I (3) \bar{p} \bar{p} \bar{p} \bar{p} $\# \bar{p}$ \bar{p} $\# \bar{p}$ \bar{p} $\# \bar{p}$ \bar{p}

G. mell. V \bar{p} \bar{p} \bar{p} \bar{p} $\# \bar{p}$ \bar{p} $\# \bar{p}$ \bar{p} $\# \bar{p}$ \bar{p}

Camp. IV \bar{p} \bar{p} \bar{p} \bar{p} $\# \bar{p}$ \bar{p} $\# \bar{p}$ \bar{p} $\# \bar{p}$ \bar{p}

Vib. f. II \bar{p} \bar{p} \bar{p} \bar{p} $\# \bar{p}$ \bar{p} $\# \bar{p}$ \bar{p} $\# \bar{p}$ \bar{p}

Tamt. III \bar{p} \bar{p} \bar{p} \bar{p} $\# \bar{p}$ \bar{p} $\# \bar{p}$ \bar{p} $\# \bar{p}$ \bar{p}

Arpa \bar{p} \bar{p} \bar{p} \bar{p} $\# \bar{p}$ \bar{p} $\# \bar{p}$ \bar{p} $\# \bar{p}$ \bar{p}

Org. (3) \bar{p} \bar{p} \bar{p} \bar{p} $\# \bar{p}$ \bar{p} $\# \bar{p}$ \bar{p} $\# \bar{p}$ \bar{p}

Vni I (81) \bar{p} \bar{p} \bar{p} \bar{p} $\# \bar{p}$ \bar{p} $\# \bar{p}$ \bar{p} $\# \bar{p}$ \bar{p}

Vni II \bar{p} \bar{p} \bar{p} \bar{p} $\# \bar{p}$ \bar{p} $\# \bar{p}$ \bar{p} $\# \bar{p}$ \bar{p}

Vle \bar{p} \bar{p} \bar{p} \bar{p} $\# \bar{p}$ \bar{p} $\# \bar{p}$ \bar{p} $\# \bar{p}$ \bar{p}

Vlc. \bar{p} \bar{p} \bar{p} \bar{p} $\# \bar{p}$ \bar{p} $\# \bar{p}$ \bar{p} $\# \bar{p}$ \bar{p}

Cb \bar{p} \bar{p} \bar{p} \bar{p} $\# \bar{p}$ \bar{p} $\# \bar{p}$ \bar{p} $\# \bar{p}$ \bar{p}

Handwritten musical score for a symphony orchestra, measures 81-84. The score includes parts for Flute 1, Flute piccolo, Oboe, Clarinet, Bassoon, Cor Anglais, Trumpets 1-3, Trombones 1-3, Timpani, Snare Drum, Cymbals, Vibraphone, Tuba, Arpa, Organ, Violins I and II, Viola, Violoncello, and Contrabass. The key signature is one sharp (F#) and the time signature is 3/4. The score is written in a single system with multiple staves. Measure 81 is marked with a circled '81' and a repeat sign. Measure 82 is marked with a circled '82'. Measure 83 is marked with a circled '83'. Measure 84 is marked with a circled '84'. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

poco frullato *poco frullato*

Fl. 1 $\frac{1}{2}$ *(a3)* \bar{p} \bar{p} $b\bar{p}$ \bar{p} \bar{p} \bar{p} \bar{p} $\# \bar{p}$

Fl. picc. \bar{p} \bar{p} $b\bar{p}$ \bar{p} \bar{p} \bar{p} \bar{p} $\# \bar{p}$

Ob. $\frac{1}{3}$ \bar{p} \bar{p} $b\bar{p}$ \bar{p} \bar{p} \bar{p} \bar{p} $\# \bar{p}$

Cl. $\frac{1}{3}$ \bar{p} \bar{p} \bar{p} \bar{p} \bar{p} \bar{p} \bar{p} $\# \bar{p}$

Fag. $\frac{1}{2}$ \bar{p} \bar{p} $b\bar{p}$ \bar{p} \bar{p} \bar{p} \bar{p} $\# \bar{p}$

C. $\frac{1}{2}$ \bar{p} \bar{p} $b\bar{p}$ \bar{p} \bar{p} \bar{p} \bar{p} $\# \bar{p}$

Cr. 1+3 \bar{p} \bar{p} $b\bar{p}$ \bar{p} \bar{p} \bar{p} \bar{p} $\# \bar{p}$

Cr. 2+4 \bar{p} \bar{p} $b\bar{p}$ \bar{p} \bar{p} \bar{p} \bar{p} $\# \bar{p}$

Trbe 1-3 \bar{p} \bar{p} $b\bar{p}$ \bar{p} \bar{p} \bar{p} \bar{p} $\# \bar{p}$

Trbn 1-3 \bar{p} \bar{p} $b\bar{p}$ \bar{p} \bar{p} \bar{p} \bar{p} $\# \bar{p}$

Timp. (5.) \bar{p} \bar{p} $b\bar{p}$ \bar{p} \bar{p} \bar{p} \bar{p} $\# \bar{p}$

C. \bar{p} \bar{p} $b\bar{p}$ \bar{p} \bar{p} \bar{p} \bar{p} $\# \bar{p}$

Camp. \bar{p} \bar{p} $b\bar{p}$ \bar{p} \bar{p} \bar{p} \bar{p} $\# \bar{p}$

Vib. \bar{p} \bar{p} $b\bar{p}$ \bar{p} \bar{p} \bar{p} \bar{p} $\# \bar{p}$

Taut. \bar{p} \bar{p} $b\bar{p}$ \bar{p} \bar{p} \bar{p} \bar{p} $\# \bar{p}$

Arpa \bar{p} \bar{p} $b\bar{p}$ \bar{p} \bar{p} \bar{p} \bar{p} $\# \bar{p}$

Org. (5.) \bar{p} \bar{p} $b\bar{p}$ \bar{p} \bar{p} \bar{p} \bar{p} $\# \bar{p}$

Vni I \bar{p} \bar{p} $b\bar{p}$ \bar{p} \bar{p} \bar{p} \bar{p} $\# \bar{p}$

Vni II \bar{p} \bar{p} $b\bar{p}$ \bar{p} \bar{p} \bar{p} \bar{p} $\# \bar{p}$

Vlc \bar{p} \bar{p} $b\bar{p}$ \bar{p} \bar{p} \bar{p} \bar{p} $\# \bar{p}$

Vlc. \bar{p} \bar{p} $b\bar{p}$ \bar{p} \bar{p} \bar{p} \bar{p} $\# \bar{p}$

Cb. \bar{p} \bar{p} $b\bar{p}$ \bar{p} \bar{p} \bar{p} \bar{p} $\# \bar{p}$

Handwritten musical score for a symphony orchestra, page 44. The score is written for measures 311 to 314. The key signature is one sharp (F#), and the time signature is 2/4.

Instrumentation and Parts:

- Fl. 1:** (2.) Flute 1, measures 311-314.
- Fl. picc.:** Flute piccolo, measures 311-314.
- Ob. 1:** (a2) Oboe 1, measures 311-314.
- Ob. 3:** Oboe 3, measures 311-314.
- Cl. 1/3:** (a3) Clarinet 1/3, measures 311-314.
- Fag. 1/2:** (a3) Bassoon 1/2, measures 311-314.
- Gr. 1+3:** (a2) Horns 1+3, measures 311-314.
- Gr. 2+4:** (a2) Horns 2+4, measures 311-314.
- Trbe 1-3:** (a3) Trumpets 1-3, measures 311-314.
- Trbn 1-3:** (a3) Trombones 1-3, measures 311-314.
- Timp. I:** (6) Timpani I, measures 311-314.
- G. melli:** Glockenspiel, measures 311-314.
- Cam. IV:** Campana IV, measures 311-314.
- Vib. II:** Vibraphone II, measures 311-314.
- Tamt. III:** Tam-tam III, measures 311-314.
- Arpa:** Arpeggiator, measures 311-314.
- Org.:** Organ, measures 311-314.
- Vni I:** (87) Violin I, measures 311-314.
- Vni II:** Violin II, measures 311-314.
- Vle:** Viola, measures 311-314.
- Vlc.:** Violoncello, measures 311-314.
- Cb.:** Contrabasso, measures 311-314.

Measure 311: The score begins with a key signature change to one sharp (F#) and a time signature change to 2/4. The first measure contains a complex chordal texture with many accidentals.

Measure 312: The second measure continues the chordal texture, with some instruments playing sustained notes.

Measure 313: The third measure features a more active melodic line in the Flute 1 part, with other instruments providing harmonic support.

Measure 314: The fourth measure concludes the passage with a final chordal texture, similar to the first measure.

Handwritten Annotations:

- Measure 311: (2.) above Fl. 1; (a2) above Ob. 1; (a3) above Cl. 1/3; (a3) above Fag. 1/2; (a2) above Gr. 1+3; (a2) above Gr. 2+4; (a3) above Trbe 1-3; (a3) above Trbn 1-3; (6) above Timp. I; (87) above Vni I.
- Measure 312: (a2) above Gr. 1+3; (a2) above Gr. 2+4; (a3) above Trbe 1-3; (a3) above Trbn 1-3; (6) above Timp. I; (87) above Vni I.
- Measure 313: (a2) above Gr. 1+3; (a2) above Gr. 2+4; (a3) above Trbe 1-3; (a3) above Trbn 1-3; (6) above Timp. I; (87) above Vni I.
- Measure 314: (a2) above Gr. 1+3; (a2) above Gr. 2+4; (a3) above Trbe 1-3; (a3) above Trbn 1-3; (6) above Timp. I; (87) above Vni I.

Fl. 1/2 (3.)

Fl. picc.

Ob. 1/2

Ob. 3

Cl. 1/3 (a3)

Fag. 1/2 (a3)

Gfag.

Cr. 1+3 (a2)

2+4 (a2)

Trbe 1-3 (a3)

Trbn 1-3 (a3)

Timp. (7.)

Gnelli

Camp. IV

Vibf. II

Tamt. III

Arpe

Org. (7.)

Vni I (81)

Vni II

Vle

Vlc.

Cb

321

Magazinul "Muzica"

FL. $\frac{1}{2}$ in 1 (4)

Fl. picc.

Ob. $\frac{1}{2}$ (2) 4

Ob. 3

Cl. $\frac{1}{3}$ (a3) 1.2

Fag. $\frac{1}{2}$ (a3)

Cfag.

Cr. 1+3 (a2)

Cr. 2+4 (a2)

Trbn 1-3 (a3)

Trbn 1-3 (a3)

Timp. I (8)

C. melli. V

Camp. IV

Vibf. II

Tam. III

Arpa

Org. (8.)

Vni I (8M)

Vni II

Vle

Vlc.

Cb.

4

8M

4

Fl. $\frac{1}{2}$ (5.)

Fl. picc. \bar{p} $\sharp \bar{p}$ \bar{p} \bar{p} \bar{p} \bar{p} \bar{p} $\sharp \bar{p}$

Ob. $\frac{1}{2}$ (3.)

Ob. 3 \bar{p} $\sharp \bar{p}$ \bar{p} \bar{p} \bar{p} \bar{p} \bar{p} $\sharp \bar{p}$

Cl. $\frac{1}{2}$ \sharp \bar{p} $\sharp \bar{p}$ \bar{p} \bar{p} \bar{p} \bar{p} \bar{p} $\sharp \bar{p}$

Cl. 3 \bar{p} $\sharp \bar{p}$ $\sharp \bar{p}$ \bar{p} \bar{p} \bar{p} \bar{p} $\sharp \bar{p}$

Fag. $\frac{1}{2}$ (a2) \bar{d} $\sharp \bar{d}$ \bar{d} \bar{d} \bar{d} \bar{d} \bar{d} \bar{d}

C. fag. \bar{d} $\sharp \bar{d}$ \bar{d} \bar{d} \bar{d} \bar{d} \bar{d} \bar{d}

Cr. 1+3 (a2) \bar{o} \bar{o} \bar{o} \bar{o} \bar{o} \bar{o} \bar{o} \bar{o}

Cr. 2+4 (a2) \bar{o} \bar{o} \bar{o} \bar{o} \bar{o} \bar{o} \bar{o} \bar{o}

Trbe 1-3 (a3) \bar{o} \bar{o} \bar{o} \bar{o} \bar{o} \bar{o} \bar{o} \bar{o}

Trbni 1-3 (a3) \bar{o} \bar{o} \bar{o} \bar{o} \bar{o} \bar{o} \bar{o} \bar{o}

Tim. (9.)

Gr. nelli \bar{p} $\sharp \bar{p}$ \bar{p} \bar{p} \bar{p} \bar{p} \bar{p} $\sharp \bar{p}$

Camp. \bar{o} \bar{o} \bar{o} \bar{o} \bar{o} \bar{o} \bar{o} \bar{o}

Vibf. \bar{o} \bar{o} \bar{o} \bar{o} \bar{o} \bar{o} \bar{o} \bar{o}

Tamt. \bar{o} \bar{o} \bar{o} \bar{o} \bar{o} \bar{o} \bar{o} \bar{o}

Arpa

Org. (9.)

Vni I \bar{p} $\sharp \bar{p}$ \bar{p} \bar{p} \bar{p} \bar{p} \bar{p} $\sharp \bar{p}$

Vni II \bar{p} $\sharp \bar{p}$ \bar{p} \bar{p} \bar{p} \bar{p} \bar{p} $\sharp \bar{p}$

Vle \bar{p} $\sharp \bar{p}$ \bar{p} \bar{p} \bar{p} \bar{p} \bar{p} $\sharp \bar{p}$

Vlc. \bar{d} $\sharp \bar{d}$ \bar{d} \bar{d} \bar{d} \bar{d} \bar{d} $\sharp \bar{d}$

Cb. \bar{d} $\sharp \bar{d}$ \bar{d} \bar{d} \bar{d} \bar{d} \bar{d} $\sharp \bar{d}$

Fl. 1/2 (6) fff

Fl. picc. fff

Ob. 1/2 (4) fff

Ob. 3 fff

Cl. 1/2 fff

Fag. 1/2 fff

Cfag. fff

Cr. 1+3 (a2) fff

Trbn 1-3 fff

Trbn 1-3 fff

Timp. fff

Celli fff

Camp. fff

Vibf. fff

Tamt. fff

Arpa fff

Org. fff

Vni I fff

Vni II fff

Vle fff

Vlc. fff

Cb. fff

331

Handwritten musical score for orchestra and strings, measures 7-8. The score includes parts for Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Contrabassoon (Cfag.), Horns (Cr.), Trumpets (Trbe), Trombones (Tbn), Timpani (Timp.), Snare Drum (Sn), Cymbals (Cym), Vibraphone (Vibf.), Tuba (Tub), Arpa, Organ (Org.), Violin I (Viol. I), Violin II (Viol. II), Viola (Vle), Violoncello (Vlc.), and Double Bass (Cb.). The key signature has one sharp (F#) and the time signature is 2/4. Measure numbers (7) and (5) are written above the first two staves respectively.

The notation shows various notes, rests, and dynamic markings across multiple systems. Some parts are crossed out with large X's, indicating they are not played in this section. The organ part features complex chordal textures.

poco allargando

Handwritten musical score for a symphony orchestra, page 50. The score is written in 2/4 time and features a key signature of one sharp (F#). The tempo marking is *poco allargando*. The score includes parts for the following instruments:

- Fl. 1 (Flute 1)
- Fl. pic. (Piccolo Flute)
- Ob. 1 (Oboe 1)
- Ob. 3 (Oboe 3)
- Cl. 1 (Clarinet 1)
- Cl. 3 (Clarinet 3)
- Fag. 1 (Bassoon 1)
- Cfag. (Contrabassoon)
- Cr. 1+3 (Corn 1+3)
- Cr. 2+4 (Corn 2+4)
- Trbe 1-3 (Trumpet 1-3)
- Trbu 1-3 (Trumpet 1-3)
- Timp. I (Timpani I)
- Camelli (Cymbals)
- Camp. IV (Cymbal IV)
- Vibf. II (Vibraphone II)
- Tamt. III (Tamtam III)
- Arpa (Harp)
- Org. (Organ)
- Vni I (Violin I)
- Vni II (Violin II)
- Vle (Viola)
- Vlc. (Violoncello)
- Cb. (Contrabass)

The score is divided into four measures. The first measure is marked *poco allargando*. The second measure is marked *poco frullato*. The third measure is marked *a2*. The fourth measure is marked *molto*. The score includes various musical notations such as notes, rests, and dynamic markings.

Subito Quasi una Marcia

341

lontana (d. n. 110)

FL. 1/2 $\frac{3}{2}$ (a2) sfz

FL. picc. $\frac{3}{2}$ sfz

Ob. 1/2 (a2) sfz

Ob. 3 sfz Muta in C.i.

Cl. 1/3 (a3) sfz

Fag. 1/2 (a2) sfz

Cfag. sfz

Cr. 1+3 (a2) sfz

2+4 (a2) sfz

Trbe 1-3 (a3) sfz

Trbni 1-3 (a3) sfz

Timp. sfz

Gr. c. sfz sub. PP sempre marcato

Camp. sfz l.v. PP minaccioso

Vibf. sfz l.v.

Tamt. sfz l.v.

Arpa sfz l.v.

Org. sfz fff P sub.

Vni I (8 \uparrow) sfz

Vni II sfz

Vle sfz

Vlc. sfz

Cb. sfz Pizz. sub. PP sempre marcato ppsfz ppsfz ppsfz ppsfz ppsfz

Handwritten musical score for percussion and organ.

Legend:

- I Timp.
- III Tom tom grande
- II Piatte gr. Sospeso
- IV Gr. c.
- Org. (Ped.)
- Cb.

Score Details:

- Timp.**: Four measures of a half note G4, quarter note F#4, quarter note E4.
- Tom tom grande**: Four measures of a half note G4, quarter note F#4, quarter note E4.
- Piatte gr. Sospeso**: Four measures of a half note G4, quarter note F#4, quarter note E4.
- Gr. c.**: Four measures of a half note G4, quarter note F#4, quarter note E4. Dynamics: *poco a poco crescendo* (first two measures), *sempre PP poco marcato* (last two measures).
- Org. (Ped.)**: Four measures of a half note G4, quarter note F#4, quarter note E4.
- Cb.**: Four measures of a half note G4, quarter note F#4, quarter note E4. Dynamics: *poco f/z* (first two measures), *poco f/z* (last two measures).

Handwritten Annotations:

- sempre PP ritmico* (under Tom tom grande)
- sempre PP poco marcato* (under Gr. c.)
- poco a poco crescendo* (under Gr. c.)
- poco f/z* (under Cb.)

351 Solo

Ob. 1. 2. *mf furioso, in rilievo*

C.i.

I Timp. *73*

III Tom-tom grande *7*

II Piatti

IV Gr. c. *mf poco a poco decrescendo*

Org. (Ped.)

Cb. *poco rfe*

- 53 -

Ob. 1. 2.

C.i.

mf furioso in rilievo

Solo

Tr^b

Triangle

Timp.

Tom-tom grande

Piatti

2 Bongos

Gr.c.

sempre PP ritmico

sempre PP mormorando

Org. (Ped.)

Cb.

poco a poco affrettando ----- 361 ----->

Ob. 1 (Tr^b) *sffz* *sffz*

Ob. 2 *sffz* *sffz*

C.i. 1 *sffz* *sffz*

Cl. 2 (in F^b) *mf furioso, in rilievo* *mf furioso, in rilievo*

Triangolo *poco a poco crescendo*

Timp. *poco a poco crescendo*

Tom-tom grande *poco a poco crescendo*

Piatti *poco a poco crescendo*

2 Bongos *poco a poco crescendo*

Gr.c. *poco a poco crescendo*

Org. (Ped.) *sempre p (non crescendo)*

Vni II (div. a 8) *pp poco a poco crescendo*

Vle (div. a 4) *pp poco a poco crescendo*

Cb. *poco rfe poco a poco crescendo*

poco rfe

(sempre affrettando) \rightarrow poco a poco crescendo

(sempre affrettando) poco a poco crescendo

Ob.

C.i.

Cl. 2
(in Sib)

Fag. 1/2
Cfag

Trbe 2
(in Do)

Triangolo

Timp.

Tom-toms

Piatte

Bongos

Gr.c.

Org.
(Ped.)

Vni II
(din.a 8)

Vle
(din.a 4)

Cb.

poco a poco crescendo

- 56 -

(sempre affrettando)

Ob. 1 2

C.i. 1 2

Cl. 2 (in Bb) 3

Fag. 1/2 C.fag.

Trbe 2 (in Do)

Triangolo

Timp.

3 Tom-toms

Piatti

2 Bongos

Gr. c.

Org. (Ped.)

Vni II (div. a 8)

Vle (div. a 4)

Cb.

Can. Sord.

mf furioso a rilievo

forlato

poco rfz

poco rfz

(affrettando) → **371 ALLEGRO MARCIALE (d = 112)**

Ob. 1/2 *molto*

C.i. *Muta in Oboe 3*

Cl. 1/2 3/4 *molto* *f minaccioso*

Fag. 1/2 *(a3)* *molto*

Cfag. 1/2 *molto*

Cr. 1/3 2/4 *molto* *f minaccioso* *in rilievo*

Trbe. 2 (in Do) 3 *molto*

Trbni 1/2 3 *molto* *f minaccioso in rilievo*

Triangolo *f*

Tim. *f*

3 Tom-toms *f*

Piatti *molto* *f (l.v.)*

2 Bongos *molto*

Gr. c. *molto* *f*

Org. (Ped.) *molto* *f in rilievo*

Vni I (div. a 2) *molto* *f in rilievo*

Vni II (div. a 8) *molto* *f in rilievo*

Vle (div. a 4) *molto* *f in rilievo*

Vlc. *(Pizz.)*

Cb. *molto* *f minaccioso*

per rfe

Handwritten musical score for page 59, featuring various instruments. The score is written on multiple staves, with some staves containing rests or specific markings.

Instruments and parts shown:

- 2 Flg. (Flutes)
- Clg. (Clarinet)
- Cr. (Cor)
- Trbe (Trumpet)
- Trbni (Trombone)
- Timp. (Timpani)
- Gr. c. (Grand Cello)
- Org. (Organ)
- Org. (Ped.) (Organ Pedal)
- Vni I (Violin I)
- Vni II (Violin II)
- Vle (Viola)
- Vlc. (Violoncello)
- Cb. (Contrabasso)

Key markings and annotations:

- (a2)
- Senza Sordini
- f
- (div. a 2)
- (div. a 8)
- (div. a 4)

The score is written in a system of staves, with some staves containing rests or specific markings. The notation includes various musical symbols such as notes, rests, and dynamic markings.

ben f appassionato

Fag. 1. 2. *a2*

Cfag.

Cr. *a2*

Trbe *ben f* *appassionato, in rilievo*

Trbni *ben f appassionato*

Timp. *gliss.*

Gr.c. *IV*

Org. (Ped.)

Vni I (dir. a2) *ben f appassionato*

Vni II (unis.) *ben f appassionato, in rilievo*

Vle (dir. a4)

Vlc. *Arco*

Cb. *Arco*

Magazinul „Muzica“

GRANDIOSO (dw 112)

Handwritten musical score for **GRANDIOSO (dw 112)**. The score is written on multiple staves, including woodwinds, brass, percussion, and strings. The tempo/mood is marked **GRANDIOSO**.

Key markings and dynamics:

- ff Sonoro** (fortissimo, sonorous) is written multiple times across the score, indicating a powerful, resonant sound.
- div.** (divisi) is marked for the Cello (Cb.) part.

Instrument parts visible:

- 2 Fag. C. fag. (2 Bassoons)
- Cr. (Cornets)
- Trbe (Trumpets)
- Trbni (Trumpets)
- Timp. (Timpani)
- Tamit. (Tamtam)
- Org. (Organ)
- Vni I (Violin I)
- Vni II (Violin II)
- Vle (Viola)
- Vlc. (Violoncello)
- Cb. (Cello)

The score is written in a system of staves, with measures numbered 1 through 4. The notation includes various musical symbols such as notes, rests, and dynamic markings.

ff Sonoro - 62 -

Fag. 1/2
Cfag.

Cr.

Trbe

Trbni

Timp.

Tamt.

Org.

Vni I

Vni II

Vle

Vlc.

Cb.
(div. a 2)

MOLTO DRAMMATICO, DISPERATO

Fl. 1 2 *sffz*
 Fl. picc. *sffz*
 Ob. 1 2 3 *sffz*
 Cl. (in Sib) 1 2 3 *sffz*
 Fag. 1 2 *sffz* *fff* possibile
 Cr. 1 2 3 4 *sffz* (a2)
 Trbe 1 2 3 *sffz*
 Trbni 1 2 3 *sffz*
 Timp. I *sffz*
 Gr.c. IV *sffz*
 2 Cinelli V *sffz* (l.v.)
 Piatti II *sffz* (l.v.)
 Tamt. III *sffz* (l.v.)
 Org. *sffz* *fff* possibile
 Vni I *sffz* (sempre tremolo, non legato)
 Vni II *sffz*
 Vle *sffz* (sempre tremolo, non legato)
 Vlc. *sffz*
 Cb. (dur. a 2) *sffz*
fff possibile
 - 64 -

[illegible]

Subito molto precipitando

SUB. LENTO (♩ ≈ 80)

Fl. 1/2 (a2) *sfz*

Fl. pic. *sfz*

Ob. 1/2 (a2) *sfz*

Ob. 3 *sfz*

Cl. 1/2 (a2) *sfz*

Cl. 3 *sfz*

2 Fag. C. fag. (a3) *sfz*

Cr. 1/3 (frullato) *sfz*

Cr. 2/4 *sfz*

Trbe 1/2 (a2) *sfz*

Trbe 3 *sfz*

Trbni 1/2 *sfz*

Trbni 3 (frullato) *sfz*

Timp. I (h) *sfz*

Gr. c. IV *sfz*

Gmelli V *sfz*

Piatti II *sfz*

Tamt. III *sfz*

Arpa (h) *sfz* *glissando*

Vni I *sfz*

Vni II (div.) *sfz*

Vle. *sfz*

Vlc. (div.) *sfz*

Cb. (div.) *sfz*

Muta in C. i.

Muta in Δ

molto crescendo

molto

l.v.

sub. PPP liscio, come eco

Handwritten musical score on a 28-staff system. The score includes parts for Cello (C. melli), Contrapiano (Camp.), Violin II (Vni II), and Viola (Vla). The notation is in a single system with three measures. The first measure shows the beginning of the piece with a key signature of one sharp (F#) and a common time signature (C). The second and third measures show sustained notes with various markings including 'pp' (pianissimo), 'eco' (echo), and 'l.v.' (lento). The bottom two staves show a continuous line of notes with a '7' at the end of the third measure.

poco a poco allargando - - - - -

4
2

Vn^{II} 4^a solo

PPP

poco

attacca
subito

III. MUZICA LUMINII

MUSICA LUCIS

Motto: "Lumină din lumină..."

sempre allargando → IERATICO, Pioso (♩ ≈ 52)

III. 4/2 [411] *leggierissimo*

Tamt. *sempre PPPP immateriale, lontano*

Vni I *P molto cantabile e tranquillo*

Vni II *P molto cantabile e tranquillo*

Vni II-1° solo *sempre PPPP liscio, come ombra*

Vle-1° solo *P molto cantabile e tranquillo*

Vlc-1° solo *P molto cantabile e tranquillo*

III. Tamt. *sempre PPPP immateriale, lontano*

Vni I *P molto cantabile e tranquillo*

Vni II *P molto cantabile e tranquillo*

Vni II-1° solo *sempre PPPP liscio, come ombra*

Vle-1° solo *P molto cantabile e tranquillo*

Vlc-1° solo *P molto cantabile e tranquillo*

IV. Camp. [421] *Poco MENO Mossò (♩ ≈ 46)*

Tamt. *P dolce*

C-melli *sempre PP dolce*

Cel. *P espressivo, poco in rilievo*

Arpa *P fluido e semplice, poco in rilievo*

Vni I *P dolce*

Vni II *P dolce*

Vni II-1° solo *P dolce*

Vle *P dolce*

Vlc-1° solo *P dolce*

Vlc-2° solo *P dolce*

Vlc-3° solo *P dolce*

Vlc-4° solo *P dolce*

Vlc-5° solo *P dolce*

Vlc-6° solo *P dolce*

Vlc-7° solo *P dolce*

Vlc-8° solo *P dolce*

Vlc-9° solo *P dolce*

Vlc-10° solo *P dolce*

Vlc-11° solo *P dolce*

Vlc-12° solo *P dolce*

Vlc-13° solo *P dolce*

Vlc-14° solo *P dolce*

Vlc-15° solo *P dolce*

Vlc-16° solo *P dolce*

Vlc-17° solo *P dolce*

Vlc-18° solo *P dolce*

Vlc-19° solo *P dolce*

Vlc-20° solo *P dolce*

Vlc-21° solo *P dolce*

Vlc-22° solo *P dolce*

Vlc-23° solo *P dolce*

Vlc-24° solo *P dolce*

Vlc-25° solo *P dolce*

Vlc-26° solo *P dolce*

Vlc-27° solo *P dolce*

Vlc-28° solo *P dolce*

Vlc-29° solo *P dolce*

Vlc-30° solo *P dolce*

Vlc-31° solo *P dolce*

Vlc-32° solo *P dolce*

Vlc-33° solo *P dolce*

Vlc-34° solo *P dolce*

Vlc-35° solo *P dolce*

Vlc-36° solo *P dolce*

Vlc-37° solo *P dolce*

Vlc-38° solo *P dolce*

Vlc-39° solo *P dolce*

Vlc-40° solo *P dolce*

Vlc-41° solo *P dolce*

Vlc-42° solo *P dolce*

Vlc-43° solo *P dolce*

Vlc-44° solo *P dolce*

Vlc-45° solo *P dolce*

Vlc-46° solo *P dolce*

Vlc-47° solo *P dolce*

Vlc-48° solo *P dolce*

Vlc-49° solo *P dolce*

Vlc-50° solo *P dolce*

Vlc-51° solo *P dolce*

Vlc-52° solo *P dolce*

Vlc-53° solo *P dolce*

Vlc-54° solo *P dolce*

Vlc-55° solo *P dolce*

Vlc-56° solo *P dolce*

Vlc-57° solo *P dolce*

Vlc-58° solo *P dolce*

Vlc-59° solo *P dolce*

Vlc-60° solo *P dolce*

Vlc-61° solo *P dolce*

Vlc-62° solo *P dolce*

Vlc-63° solo *P dolce*

Vlc-64° solo *P dolce*

Vlc-65° solo *P dolce*

Vlc-66° solo *P dolce*

Vlc-67° solo *P dolce*

Vlc-68° solo *P dolce*

Vlc-69° solo *P dolce*

Vlc-70° solo *P dolce*

Vlc-71° solo *P dolce*

Vlc-72° solo *P dolce*

Vlc-73° solo *P dolce*

Vlc-74° solo *P dolce*

Vlc-75° solo *P dolce*

Vlc-76° solo *P dolce*

Vlc-77° solo *P dolce*

Vlc-78° solo *P dolce*

Vlc-79° solo *P dolce*

Vlc-80° solo *P dolce*

Vlc-81° solo *P dolce*

Vlc-82° solo *P dolce*

Vlc-83° solo *P dolce*

Vlc-84° solo *P dolce*

Vlc-85° solo *P dolce*

Vlc-86° solo *P dolce*

Vlc-87° solo *P dolce*

Vlc-88° solo *P dolce*

Vlc-89° solo *P dolce*

Vlc-90° solo *P dolce*

Vlc-91° solo *P dolce*

Vlc-92° solo *P dolce*

Vlc-93° solo *P dolce*

Vlc-94° solo *P dolce*

Vlc-95° solo *P dolce*

Vlc-96° solo *P dolce*

Vlc-97° solo *P dolce*

Vlc-98° solo *P dolce*

Vlc-99° solo *P dolce*

Vlc-100° solo *P dolce*

poco animando

IV
Camp.

III
Tamt.

V
C-nelli

Cel.

Arpa

Vni I-2^o solo

Vle.
(div. a 3)

Vlc. 1^o solo

(♩ = 50)

431

IV
Camp.

III
Tamt.

V
C-nelli

Cel.

Arpa

Vni I-2^o solo

Vni II
(div. a 3)

Vle
(div. a 3)

Vlc. 1^o solo

2 Cb. 1^o
(Soli)

PP sempre lontano (non cresc.)

PP sempre (non cresc.)

P poco a poco crescendo

PP deciso, poco vibrato poco a poco crescendo

PP poco a poco crescendo

mf appassionato

P pochissimo marcato

- 70 -

poco a poco ritardando ----->

Handwritten musical score for the first system, featuring various instruments and dynamic markings.

Instruments and Parts:

- IV Camp.** (Cymbal)
- III Tamt.** (Tamtam)
- V G-nelli** (Glockenspiel)
- Cel.** (Celesta)
- Arpa** (Harp)
- Vni II (div. a 3)** (Violin II, divided into three parts)
- Vle. (div. a 3)** (Viola, divided into three parts)
- Vlc. 1° solo** (Violoncello, first solo part)
- l'altri (div. a 3)** (Other strings, divided into three parts)
- 4 Cb. (soli)** (4 Contrabasses, soli)

Dynamic Markings and Performance Instructions:

- mp Sonoro** (mezzo-piano, sonorous)
- l.v.** (lento, very slow)
- mp** (mezzo-piano)
- poco** (a little)
- mp Sonoro** (mezzo-piano, sonorous)

Handwritten musical score for the second system, titled "Sub. Dolcissimo (J n 60)".

Section Title: Sub. Dolcissimo (J n 60)

Tempo/Character: 4/4

Instruments and Parts:

- Fl. picc.** (Piccolo Flute)
- Fl. 1** (First Flute)
- III Tamt.** (Tamtam)
- V G-nelli** (Glockenspiel)
- Vibf.** (Vibraphone)
- Cel.** (Celesta)
- Arpa** (Harp)
- Vni II (div. a 5)** (Violin II, divided into five parts)
- 4 Vle. (unis.)** (4 Violas, unison)
- 1° solo** (First solo part)
- Vlc.** (Violoncello)
- l'altri (div. a 4)** (Other strings, divided into four parts)

Dynamic Markings and Performance Instructions:

- Solo** (Solo)
- mf molto espressivo, in rilievo** (mezzo-forte, very expressive, in relief)
- mf molto espressivo, in rilievo** (mezzo-forte, very expressive, in relief)
- mf** (mezzo-forte)
- mf ben marcato** (mezzo-forte, well marked)
- mf molto espressivo, in rilievo** (mezzo-forte, very expressive, in relief)
- mf ben marcato** (mezzo-forte, well marked)
- mp fluido** (mezzo-piano, fluid)
- mp fluido** (mezzo-piano, fluid)
- mp** (mezzo-piano)
- mf molto espressivo** (mezzo-forte, very expressive)
- mp fluido** (mezzo-piano, fluid)
- mp fluido** (mezzo-piano, fluid)

poco a poco crescendo *poco animando* ---→

Fl. picc. *poco a poco crescendo*

Fl. 1 *poco a poco crescendo*

Fl. 2 *poco a poco crescendo*

Vib. *poco a poco crescendo*

Cel. *poco a poco crescendo*

Atpa *poco a poco crescendo*

Vni II (div. a 5) *poco a poco crescendo*

4 Vle. *poco a poco crescendo*

Vlc. (div. a 4) *poco a poco crescendo*

molto

SUB-DRAMMATICO (JN 56) 451

Fl. picc. *f grave e sonoro*

Fl. 1 *f grave e sonoro*

Fag. 2 *f sostenuto*

Cfag. *f sostenuto*

Cr. *f sostenuto*

Trbe. 1 (in Do) *f grave, poi vibrato, in rilievo*

Tbn. 1 *f sostenuto, poco in rilievo*

Timp. *f dolce e ritmato, poco in rilievo*

Gr. c. *mf grave, ben sostenuto*

Arpa *f fluido, 4/4 e ritmato*

Vni I *f grave e sonoro*

Vni II (unis.) *f grave e sonoro*

4 Vle. *f grave e sonoro*

Vlc. (unis.) *f grave e sonoro*

Cb. (div. a 2) *f sostenuto*

molto

poco a poco crescendo - - - molto

Fl. 2

Fag. 2
Cfag.

Cr. 2
4

Trbc 1
2

Trbui 1
3

Timp. I

Gr. c. IV

Arpa

Vni I

Vni II

Vle

Vlc.

Cb.
(div. a 2)

poco a poco crescendo - - - molto

SUB. MOLTO TRANQUILLO (div. a 2)

poco a poco crescendo - - - molto

C. i. *SOLO*
p lontano, poco in rilievo

Fag. 1 *SOLO*
p lontano, poco in rilievo

C. uelli

Camp. III

Cl.

Arpa

Vni I & II

Cb.
(tutti unis.)

PP dolce, come eco

PP discio, come eco (arco ad libitum)

461

Ob. 1 *Solo* *P* *lento, poco in rilievo*

C. i. *P* *lento, poco in rilievo*

Cl. 2 (in F) *Solo* *P* *lento, poco in rilievo*

Fag. 1 *P* *lento, poco in rilievo*

Cr. *Con Sordini* *PP* *lento, poco in rilievo*

Vib. *II* *P* *lento, poco in rilievo*

Vcl. I & II *PP* *lento, poco in rilievo*

Vcl. II (div. a 3) *PP* *lento, poco in rilievo*

Vle. (div. a 2) *PP* *lento, poco in rilievo*

Cb. *PP* *lento, poco in rilievo*

Ob. 1 *3* *2* *2* *P* *lento, poco in rilievo*

C. i. *P* *lento, poco in rilievo*

Cl. 2 (in F) *P* *lento, poco in rilievo*

Fag. 1 *P* *lento, poco in rilievo*

C. velli *P* *lento, poco in rilievo*

Camp. *III* *P* *lento, poco in rilievo*

Cel. *P* *lento, poco in rilievo*

Arpa *P* *lento, poco in rilievo*

Vcl. I (div. a 2) *PP* *lento, poco in rilievo*

Vcl. II (div. a 3) *PP* *lento, poco in rilievo*

Vle. (div. a 2) *PP* *lento, poco in rilievo*

Vlc. *PP* *lento, poco in rilievo*

Cb. (div. a 2) *PP* *lento, poco in rilievo*

QUASI CADENZA, poco a poco crescendo ed affrettando...

Ob. 1 *SOLO* *poco rubato*

C. i. *SOLO* *poco rubato*

Cl. 1 *SOLO* *molto espressivo, in rilievo*

(in b) 2

Fag. 1

Cr. *liscio e ben sostenuto*

Vib. *l.v.* *mp poco marcato*

Cel. *l.v.* *mp poco marcato*

Vni I (div. a 2)

Vni II (div. a 2)

Vlc. (div. a 2)

Cb. (div. a 2)

Cl. 1 (in b) *471*

Cr. *molto*

Vni II (div. a 2)

Fl. 1 *SOLO* *molto*

Cl. 1 (in b) *f* *sempre crescendo ed affrettando*

Cr. *mf*

Vni II (div. a 2)

Fl. 1 *veloce*

Cl. 1 (in b) *dn 148*

Cr. *f* *sostenuto*

Vni II (div. a 2)

Fl. 1 *veloce*

Cl. 1 (in b) *ff* *veloce*

Cr. *Senza Sordini*

Vni II (div. a 2)

Fl. 1 *molto*

mf sostenuto

SOLO a 2

Flauti: 1^a (unis.) *mp misterioso e cantabile, sempre in rilievo*

Cfog. *P profondo, poco in rilievo*

Tamt. *III*

C-velli *V*

Vibf. *II*

Cel. *e tranquillo*

Arpa

Org.

Vle-1^a solo **SOLO** *mp misterioso e cantabile, sempre in rilievo* *simile* *P profondo, poco in rilievo*

Cb. (tutti unis.)

491

Fl. 2^a (unis.) *P profondo, poco in rilievo*

Cfog.

Tamt. *III*

C-velli *V*

Vibf. *II*

Cel.

Arpa

Org.

Vle-1^a solo

Cb.

P profondo, poco in rilievo

Fl. ¹
(unis.)

Ob. 1.

P misterioso e cantabile

Clag.

Tant.

Corno

Vib.

Gr. c.

Cb.

Org.

pp *minaccioso*

Fl. $\frac{1}{2}$ (unis.)
Ob. 1
C. i.
Fag. $\frac{1}{2}$ (unis.)
Cfag.
Tamt. III
C. melli. V
Vibf. II
Gr. c. IV
Cel.
Atpa
Org.
Vle. I & II
Vlc. (tutti unis.)
Cb.

P misterioso e cantabile
P profondo, poco in rilievo
P profondo, poco in rilievo
pp minaccioso
P v profondo, poco in rilievo
P profondo, poco in rilievo

501

Fl. 1² (unis.)

Ob. 1

C. i.

Cl. 1 (in si b)

Fag. 1² (unis.)

C. fag.

Tam. III

C. V. uelli

Vib. II

Gr. c. IV

Cel.

Arpa

Org.

Vle. 1^a

Vlc.

Cb.

Fl. 2 (unis.)

Ob. 2

C. i.

Cl. 1 (in si b)

Fag. 2

C. fag.

Tam. III

C. V. uelli

Vib. II

Gr. c. IV

Cel.

Arpa

Org.

4 Vle. 2^a 4

Vlc.

Cb.

P misterioso e cantabile

sempre P sonoro

sempre P sonoro

PP minaccioso

sempre P sonoro

sempre P sonoro

poco a poco animando

PP minaccioso

(sempre animando)

511

Fl. 1 (uniss.)
Ob. 1
C. i.
Cl. 1 (in Si b)
Fag. 1
Cfag.
Tamt.
C-Velli
Vibf. II
Gr. c.
Cel.
Arpa
Org.
4 Vcl. II (1-4)
4 Vle. (1-4)
Vlc.
Cb.

poco a poco
ben sostenuto
piu misto e cantabile
poco a poco
crescendo

poco a poco crescendo e precipitando

Fl. 1 (uniss.)
Ob. 1
C. i.
Cl. 1 (in Si b)
Fag. 1
Cfag.
Tamt.
C-Velli
Vibf. II
Gr. c.
Cel.
Arpa
Org.
4 Vcl. II (1-4)
Vle. 1-4
Vlc.
Cb.

mp poco a poco crescendo e precipitando, sempre in rilievo
mp poco a poco crescendo e precipitando

Handwritten musical score for a symphony, page 81. The score is written for a full orchestra and includes various woodwinds, strings, and percussion.

Woodwinds: Fl. 1/2 (unis.), Ob. 1/2 (unis.), C. i. (unis.), Cl. 1/2 (in Sib) (unis.), Fag. 1/2, C. fag., Tamt. III, Gr. c. (V), C. uilli, Vib. f. II, Cel., Arpa.

Strings: Vni I-6, Vni II (l'altini), Vle (tutti-unis.), Vlc. (Cb.).

Percussion: Org., Fl. picc.

Tempo and Dynamics: The score includes markings such as *molto crescendo e precipitando*, *molto*, *ff*, and *521*.

Page Number: - 81 - ff

Handwritten Markings: The score features numerous handwritten annotations, including *molto* written multiple times, *521* in a box, and large handwritten numbers *4* and *4* on the right side of the page.

Sub. Allegro Vivo (J = 122)

[illegible]

Ardente (Nr 110)

Handwritten musical score for "Ardente (Nr 110)". The score is written for a large orchestra and includes various instruments and their parts.

Top Section (Measures 1-4):

- Cr.** (Corno): $\frac{1}{2}$ and $\frac{3}{4}$ time signatures. *ff drammatico*.
- Trbe (in D)** (Trombe): $\frac{1}{2}$ and $\frac{3}{4}$ time signatures. *Senza Sord.*
- Trbni** (Tromboni): $\frac{1}{2}$ and $\frac{3}{4}$ time signatures. *ff drammatico*.
- Piatto grande** (Grande Plate): *l.v.*
- C. uelli** (Corno uelli): *l.v.*
- Vibf.** (Vibrafono): *l.v.*
- Camp.** (Campana): *l.v.*
- Arpa** (Arpa): *l.v.*
- Org.** (Organo): *l.v.*
- Vni I** (Violini I): *ff ben sostenuto*
- Vni II** (Violini II): *ff ben sostenuto*
- Vle** (Viola): *ff ben sostenuto*
- Vlc.** (Violoncello): *ff ben sostenuto*
- Cb.** (Contrabbasso): *ff ben sostenuto*

Bottom Section (Measures 5-8):

- Fl.** (Flauto): $\frac{1}{2}$ time signature. *ff Sonoro*
- Fl. picc.** (Flauto piccolo): $\frac{1}{2}$ time signature. *ff Sonoro*
- Ob.** (Oboe): $\frac{1}{2}$ time signature. *ff Sonoro*
- Cl.** (Clarineto): $\frac{1}{2}$ time signature. *padiglioni in aria*
- Cr.** (Corno): $\frac{1}{2}$ time signature. *ff Sonoro*
- Trbe** (Trombe): $\frac{1}{2}$ time signature. *ff Sonoro*
- Trbni** (Tromboni): $\frac{1}{2}$ time signature. *ff Sonoro*
- Org.** (Organo): *ff Sonoro*
- I Timp.** (Timpali): *ff Sonoro*
- Vni I** (Violini I): *ff Sonoro*
- Vni II** (Violini II): *ff Sonoro*
- Vle** (Viola): *ff Sonoro*
- Vlc.** (Violoncello): *ff Sonoro*

Handwritten Annotations:

- 531** (written in a box next to the Oboe part)
- a3** (written above the Flauto piccolo part)
- ff** (fortissimo) is used extensively throughout the score.
- l.v.** (lento) is used for several instruments in the top section.
- ben sostenuto** (very sustained) is used for the string section.
- padiglioni in aria** (palaces in air) is written for the Clarinet.
- ff Sonoro** (very loud and sonorous) is used for the woodwinds and percussion in the bottom section.
- ff** (fortissimo) is used for the strings in the bottom section.

Solenne (d~102

poco animando --- →

Fl. picc. *fff*
Fl. 1/2 *a2 fff*
Ob. 1/3 *div. fff*
Cl. 1/2 (in Sib) *div. fff*
Fag. 1/2 *a2 fff*
Cfag. *fff*
Ct. *fff*
1+3 Trbe *fff in rilievo*
2 *fff sonoro*
Timp. *fff*
III (3 Ptti) *fff*
Tamt. *l.v.*
IV Camp. *fff*
V C. mell. *fff*
Arpa *(# + b. o. b. o. o. o.)*
Org. *fff poco in rilievo*
Vni I *Tr*
Vni II *fff Tr*
Vle. *fff*
Vlc. *fff*
Cb. *fff*
(div. a2) *fff*

(D~105)

Fl. picc. $\frac{1}{4}$

Fl. $\frac{1}{2}$ (a2)

Ob. $\frac{1}{2}$ $\frac{3}{4}$

Cl. (in Sib) $\frac{1}{2}$ $\frac{3}{4}$

Fag. $\frac{1}{2}$ (a2)

C. fag. (a3)

Cr. $\frac{1}{2}$ $\frac{3}{4}$

Trbe 1+3 (a2)

2. $\frac{1}{2}$ $\frac{3}{4}$

I Tim. $\frac{1}{2}$ $\frac{3}{4}$

III Piatti $\frac{1}{2}$ $\frac{3}{4}$

Tamt. $\frac{1}{2}$ $\frac{3}{4}$

IV Camp. $\frac{1}{2}$ $\frac{3}{4}$

C. nelli $\frac{1}{2}$ $\frac{3}{4}$

Cel. $\frac{1}{2}$ $\frac{3}{4}$

Arpa $\frac{1}{2}$ $\frac{3}{4}$

Org. $\frac{1}{2}$ $\frac{3}{4}$

Vini I $\frac{1}{2}$ $\frac{3}{4}$

Vini II $\frac{1}{2}$ $\frac{3}{4}$

Vle. $\frac{1}{2}$ $\frac{3}{4}$

Vlc. $\frac{1}{2}$ $\frac{3}{4}$

Cb. (div. a2)

541

benffff sostenuto

l.v.

Do, RE#, Mi, b

FA# LA #

Grandioso, marziale (♩ = 100)

Fl. picc. $\frac{1}{2}$

Fl. $\frac{1}{2}$

Ob. $\frac{1}{2}$

Cl. $\frac{1}{2}$
(in lib.)

Fag. $\frac{1}{2}$
Cfag.

Cr. $\frac{1}{2}$
 $\frac{3}{4}$

Trbni $\frac{1}{2}$
 $\frac{3}{4}$

Timp. I
Tamt. III

Camp. IV

G. melli. V

Cel. VI

Arpa

Org.

Vni I

Vni II

Vle

Vlc. (div. a 3)

Cb. (unis.)

fff in rilievo

sfz

l. v.

sfz

RE4, Mi4, FA#
LA4, Si4 (...#...)

div. a 2

Fl. pic. $\frac{1}{2}$
Fl. $\frac{1}{2}$
Ob. $\frac{1}{2}$
Cl. $\frac{1}{2}$
(in sib)
Fag. $\frac{1}{2}$
Cfag.
Cr. $\frac{1}{2}$
 $\frac{3}{4}$
Trbe. $\frac{1}{2}$
 $\frac{3}{4}$
Trbni $\frac{1}{2}$
 $\frac{3}{4}$
III 2 Pratti
I Tim. p.
II Vibf.
Carp. $\frac{1}{2}$
C-melli $\frac{1}{2}$
Cel.
Arpa
Org.
Vni I
Vni II
Vle.
Vlc. $\frac{1}{2}$
(div. a 3)
Cb. $\frac{1}{2}$
(div. a 2)

551

poco affrettando

Fl. picc. $\frac{1}{2}$

Fl. 1. $\frac{1}{2}$

Ob. $\frac{1}{2}$

Cl. (in Bb) $\frac{1}{2}$

Fag. $\frac{1}{2}$

Cfag. $\frac{1}{2}$

Cr. $\frac{1}{2}$

Trbe. $\frac{1}{2}$

Trbni $\frac{1}{2}$

Timp. $\frac{1}{2}$

Vibf. $\frac{1}{2}$

Pratti $\frac{1}{2}$

Camp. $\frac{1}{2}$

G. melli. $\frac{1}{2}$

Cel. $\frac{1}{2}$

Arpa

Org. $\frac{1}{2}$

Vni I (div. a 3)

Vni II

Vle. (unis)

Vle. (div. a 3)

Cb. $\frac{1}{2}$

possibile

89

88

Sub. Pioso e Lontano (dn56)

Handwritten musical score for the first system of "L'Espresso". The score includes parts for Fl. piccolo, Fl. 1/2, Ob. 1/3, Cl. 1/2 (in Sib), Vibrafono, Campanelli, Cimbalo, Arpa, Organo, Violini I and II, Viola, Violoncello, and Contrabbasso. The music is in 4/4 time with a key signature of one flat. The first system shows the initial chords and melodic lines for these instruments. The organ part has a "Solo" marking and a descriptive phrase: "sub. p dolce, come eco, molto espressivo, quasi Coro". The string parts are marked with "f sub. PP immateriale e liscio". The score is handwritten and includes various performance markings like "sforzando", "div. a 2", and "div. a 3".

Handwritten musical score for the first system of "L'Espresso" by Luciano Berio. The score is for a full orchestra and includes parts for Flute (Fl.), Cello (Cel.), Organ (Org.), Violoncello (Vle), Double Bass (Cb.), and Double Bassoon (Cb.). The tempo is marked "poco allargando". The score is divided into measures by a 3/2 time signature and a 2/2 time signature. The first measure is marked with a "V" and "Celli". The second measure is marked with a "3" and "2". The third measure is marked with a "561". The fourth measure is marked with a "2" and "2". The fifth measure is marked with a "3" and "2". The sixth measure is marked with a "2" and "2". The seventh measure is marked with a "3" and "2". The eighth measure is marked with a "2" and "2". The score includes various musical notations such as notes, rests, and dynamic markings like "molto".

(D₅₂)

IV
Camp. $\frac{3}{2}$ mf dolce (l.v.)

Org. mf dolce

Vni I f cantabile

Vni II f cantabile

Vle (div. a 2) mf ben sostenuto

Vlc. (div. a 2) mf ben sostenuto

Cb. (div. a 2) mf ben sostenuto

Trbe 2 mf dolce

(in Do) 3 mf dolce

Ptti gr. III mf poco a poco crescendo

IV
Camp. mf dolce

Org. mf dolce

Vni I molto

Vni II molto

Vle molto

Vlc. (unis.) molto

Cb. (div. a 2) molto

571

poco ritardando

Sub. Allegro giocoso (d n 86-88)

Fl. piccolo *f* *ritornella*

Fl. 1 & 2 *a2* *f* *ritornella*

Cr. 1 & 2 *f* *ben sostenuto*

Cr. 3 & 4 *f* *ben sostenuto*

Trbe (in Do) 1 *f* *Sonoro, in rilievo* *SOLA*

Trbe (in Do) 2 *f* *Sonoro, in rilievo* *SOLA*

Trbe (in Do) 3 *f* *Sonoro, in rilievo* *SOLA*

Trbn 1 *f* *ben sostenuto*

Trbn 2 *f* *ben sostenuto*

Trbn 3 *f* *ben sostenuto, poco marcato (in rilievo)*

C^velli *f* *ritornella*

Camp. *sfz* *(l.v.)*

Ptt. gr. *sfz* *(l.v.)*

Tamt. *sempre mp dolce*

Vni I *f* *ben sostenuto*

Vni II *f* *ben sostenuto*

Vle *f* *ben sostenuto*

Vlc. *f* *ben sostenuto*

Cb. (unis.) *f* *ben sostenuto (arco ad libitum)*

Fl. picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Ob. 3 *f*

Cr. 1 ^①

Cr. 2 ^③

Trbe (in Do) 1

Trbe (in Do) 2

Trbni 1

Trbni 2

Trbni 3

Timp. *mp* (8v)

Celli *f*

Sonagli *mp*

Tamt. *mp*

sempre mp dolce

molto f Soroto molto

mp poco a poco crescendo

Vni I

Vni II *f ritmico*

Vle *f*

Vlc. *f* *ritmico*

Cb.

581

Fl. picc.

Fl. 1

Fl. 2

Ob. 2

Ob. 3

Fag. $\frac{1}{2}$
f ben sostenuto

Cr.
f ben sost.

Trba 2 (in Do)

Trbni 2

Trbni 3

Timp.
mp

Cinelli

Sonagli

Tamt.
mp

Vni I (div. a 2)
f (-.)

Vni II
f simile

Vle
f simile

Vlc.

Cb.

poco a poco crescendo - - - -

Fl. piccolo 2
Fl. 2
Fag. 1/2 (a 2)
Cr. 1/2 3/4
Trombe 1 2 3
Timp. I
C. melli V
Sonagli II
Tamt. III
Arpa
Vini I (div. a 2)
Vini II
Vle
Vlc. simile
Cb. simile

L'istesso Tempo (♩ = 86)

591

Fl. piccolo *ff* *sonoro*

Fl. 1/2 *ff* *sonoro*

Ob. 1/2 *ff* *sonoro*

Ob. 3 *ff* *sonoro*

Cl. 1/2 *ff* *sonoro*

Cl. in Bb 3 *ff* *sonoro*

Fag. 1/2 *ff*

Cfag. *ff*

Cr. 1-4 (a 4) *ff* *padiglioni in aria*
sol *ff in rilievo ben sostenuto*

Trbe (in D) 1/2 *ff* *sonoro*

Trbe (in D) 3 *ff* *sonoro*

Timp. *ff* *ritmico*

C. velli *ff* *l.v.*

Sonagli *ff* *l.v.*

Tam. *ff* *l.v.*

3 Tom. *ff* *ritmico*

Cel. *ff* *l.v.*

Arpa *sfz* *f possibile*

Org. *ff* *sonoro*

Vni I (div. a 2) *ff*

Vni II *ff*

Vle *ff*

Vlc. *ff* *sol* *ff in rilievo ben sostenuto*

Cb. *ff*

Fl. picc. 

Fl. ¹/_(a 2) 

Ob. ¹/_(a 2) 

Ob. 3 

Cl. ¹/_(a 2) 

Cl. 3 

Fag. ¹/_{Cfag.} 

Cr. 1-4 ^{a 4}/_(a 4) 

Trbe ¹/_(a 2) 

Trba 3 

I Timp. 

3 Tom-toms 

Gr. c. ^{IV} 

G. velli ^V 

Arpa 

Cel. 

Org. ⁽²⁾ 

Vni I ^(div. a 2) 

Vni II ^(div. a 2) 

Vle ^(div. a 2) 

Vlc. 

Cb. 

Fl. piccolo $\text{7 } \underline{\underline{\text{z}}} -$

Fl. $\frac{1}{2}$ (a 2) $\text{7 } \underline{\underline{\text{z}}} -$

Ob. $\frac{1}{2}$ (a 2) ff ①. ②.

Ob. 3 $(-)$

Cl. $\frac{1}{2}$ (a 2) ff ritmico ①. ②.

Cl. 3 ff ritmico ①. ②.

Fag. $\frac{1}{2}$ ff ritmico ①. ②.

Cfag. ff ritmico $(-)$

Cr. 1-4 (a 4) a 4

Tim. ff ritmico

3 Tom-tom ff ritmico

Gr. c. ff ritmico

Gr. velli ff ritmico

Xylo. ff ritmico

Cel. ff possibile (2.)

Arpa ff (2.)

Org. (3.)

Vni I (unis.) unis. ff in rilievo

Vni II (unis.) unis. ff in rilievo

Vle (unis.) ff in rilievo

Vlc. ff ritmico

Cb. ff ritmico

Fl. picc.
 Fl. 1/2
 Ob. 1/2
 Ob. 3
 Cl. 1/2
 (in Sib) 3
 Fag. 1/2
 Cfag.
 Cr. 1-4
 (a 4)
 Timp.
 I Δ
 3 Tom-toms
 C. Velli
 Xylo.
 Cel. (4.)
 Arpa (4.)
 Org. (5.)
 Vni I *ff in rilievo*
 Vni II
 Vle
 Vlc. (-)
 Cb.

611

Fl. picc.

Fl. $\frac{1}{2}$

Ob. $\frac{1}{2}$

Cl. 1

Cl. 2

Trbe $\frac{1}{2}$

Trbni $\frac{1}{2}$

Timp.

C-nelli

Camp.

Xylo.

3 Tom-toms

Cel.

Arpa

Org

Vni I

Vni II

Vle

Vlc.

Cb.

(div. a2)

poco a poco crescendo -----

Fl. picc.

Fl. 1/2

Ob. 1/2

Ob. 3

Cl. 1

Cl. 2/3

Fag. 1/2

Cfag

Cr. 1+3 (a 2)

Cr. 2+4 (a 2) *ff*

Trbe 1/2 *ff*

Trbe 3

Trbui 1 *ff*

Trbui 2/3 *ff*

I Timp.

VCelli (l.v.)

Camp. *IV*

II Xylo.

3 Tom-toms *III*

Cel. (l.v.)

Atapa

Org. (7)

Vni I

Vni II (-)

Vle (div. a 2)

Vlc. (div. a 2)

Cb. (div. a 2)

A handwritten musical score for a large ensemble, likely a symphony or concert band. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed include Fl. picc., Fl. 1, Ob. 1/2, Cl. 1/2, Fag. 1, C fag., Cr. 1+3, Cr. 2+4, Trbe 1, Trbe 2, Trbn 1, Trbn 2, I Timpani, C-elli V, Camp. IV, Xylo. II, Cel., Arpa III, 3 Tom-toms, Org., Vni I, Vni II (unis.), Vle (unis.), Vlc. (div. a 2), Cb., and (div. a 2). The notation includes various musical symbols such as notes, rests, dynamics (e.g., fff, p, mf), articulation marks, and performance instructions like "in rilievo" and "simile". The score is organized into measures, with some measures containing complex rhythmic patterns and others being more static. A double bar line is visible in the middle of the page, indicating a section change or a repeat sign. The handwriting is clear and professional, typical of a composer's manuscript.

poco a poco 62.1 a frettando e crescendo

[illegible]

631

Handwritten musical score for measures 631-634. The score is written on seven staves, each with a label on the left:

- Fag. 2**: Flute 2, C major. Notes: D4, D4, E4, D4, D4, E4, D4.
- Cr.**: Clarinet. Notes: D4, D4, E4, D4, D4, E4, D4.
- Trbni**: Trumpet. Notes: D4, D4, E4, D4, D4, E4, D4.
- Tamt.**: Tam-tam. Notes: D4, D4, E4, D4, D4, E4, D4.
- Org.**: Organ. Notes: D4, D4, E4, D4, D4, E4, D4.
- Vni I**: Violin I, (div. a 2). Notes: D4, D4, E4, D4, D4, E4, D4.
- Vlc.**: Violoncello. Notes: D4, D4, E4, D4, D4, E4, D4.

The score is written in a single system with four measures. The notes are mostly half notes and quarter notes, with some accidentals (sharps and flats). The key signature is C major.

poco a poco accelerando - - - - - →

Handwritten musical score for a symphony orchestra, featuring the following instruments and parts:

- Fag. $\frac{1}{2}$ C fag.**: Flute in C, half note.
- Cr.**: Clarinet, 1 and 2 staves, 3/4 time signature.
- Trbni $\frac{2}{3}$** : Trumpet in B-flat, 2 and 3 staves, 3/4 time signature.
- Tamt. III**: Tam-tam, 3 staves.
- Org.**: Organ, 2 staves.
- Vni I (div. a 2)**: Violin I, first part, 2 staves.
- Vlc.**: Violoncello, 2 staves.

The score is written in 3/4 time and consists of four measures. The tempo marking *poco a poco accelerando* is written above the first measure. The dynamic marking **PPP** (pianissimo) is written below the first measure. The tempo marking *crescendo* is written below the second measure.

(sempre accelerando) →

Handwritten musical score for a symphony orchestra, featuring the following instruments and parts:

- Fag. 1** (First Bassoon): Single staff with notes.
- Cr.** (Corni): Two staves (3/4 and 2/4 time signatures) with notes.
- Trbni** (Trumpets): Two staves (1/2 and 2/3 time signatures) with notes.
- III Taut.** (Third Trombone): Single staff with notes.
- Oty.** (Oboes): Two staves with notes.
- Vini I (div. a 2)** (Violins I, divided): Single staff with notes.
- Vlc.** (Violoncello): Single staff with notes.

The score is written on a system of staves, with a dashed line indicating a section break or continuation. The tempo marking "(sempre accelerando)" is written above the first staff, followed by a dashed line and an arrow pointing right.

(sempre accelerando)

641

Molto Vivace (♩ = 128)

Handwritten musical score for orchestra, measures 641 to 644. The tempo is *Molto Vivace* (♩ = 128). The score includes parts for Cl. 1, Fag., C. 1, Trbe, Trbn, Timp., Gr. c., 2 Cinelli, Tamt., Org., Vni, Vle, Vlc., and Cb. The score is marked with *molto* and *ff marcato* throughout.

Measures 641-644 show a complex orchestral texture with multiple staves. The key signature is one flat (B-flat). The tempo is *Molto Vivace* (♩ = 128). The score includes parts for Cl. 1, Fag., C. 1, Trbe, Trbn, Timp., Gr. c., 2 Cinelli, Tamt., Org., Vni, Vle, Vlc., and Cb. The score is marked with *molto* and *ff marcato* throughout.

Measures 641-644 show a complex orchestral texture with multiple staves. The key signature is one flat (B-flat). The tempo is *Molto Vivace* (♩ = 128). The score includes parts for Cl. 1, Fag., C. 1, Trbe, Trbn, Timp., Gr. c., 2 Cinelli, Tamt., Org., Vni, Vle, Vlc., and Cb. The score is marked with *molto* and *ff marcato* throughout.

ff marcato

1 Fl. 2 (-) *ff marcato* *b \flat (b \flat) \dot{a} 2*

3 Fl. 3 (-) *ff marcato* *b \flat \dot{a} 2*

Ob. 1/3 1/3 (-) *ff marcato* *b \flat (b \flat) \dot{a} 2*

Cl. 1/3 1/3 *ff marcato* *b \flat (b \flat) \dot{a} 2*

Fag. 1/2 1/2 *ff marcato* *b \flat (b \flat) \dot{a} 2*

Cr. 1/3 1/3 *ff marcato* *b \flat (b \flat) \dot{a} 2*

Trbe 1/3 1/3 *ff marcato* *b \flat (b \flat) \dot{a} 2*

Trbni 1/3 1/3 *ff marcato* *b \flat (b \flat) \dot{a} 2*

Timp. *ff marcato* *b \flat (b \flat) \dot{a} 2*

Gr. c. *ff marcato* *b \flat (b \flat) \dot{a} 2*

2 Ccelli *ff marcato* *b \flat (b \flat) \dot{a} 2*

Org. *ff marcato* *b \flat (b \flat) \dot{a} 2*

Vni I (div. a 2) *ff marcato* *b \flat (b \flat) \dot{a} 2*

Vni II (div. a 3) *ff marcato* *b \flat (b \flat) \dot{a} 2*

Vle (div. a 3) *ff marcato* *b \flat (b \flat) \dot{a} 2*

Vlc. *ff marcato* *b \flat (b \flat) \dot{a} 2*

Cb. *ff marcato* *b \flat (b \flat) \dot{a} 2*

[illegible]

Serban NICHIFOR

ȘAPTE COLINDE - SETTE CANTI RUMENI DI NATALE

SEVEN ROMANIAN CAROLS

- 1.) COLINDĂ DE FLORII - CANTO PER NATALE - CAROL
 - 2.) COLINDIȚA - CANZONCINA PER NATALE - LITTLE CAROL
 - 3.) TREI CRAI DE LA RĂSĂRIT - CANTO DEI MAGI - THE THREE MAGI
 - 4.) STEAUA SUS RĂSARE - SUL CIELO LA STELLA APPARE - THE STAR APPEARING
ON HIGH...
 - 5.) AM PLECAT SĂ COLINDĂM - ANDIAMO IN GIRO COGL' AUGURI - WE JUST
WALK AND SING THE CAROLS'
 - 6.) O, CE VESTE MINUNATĂ - O, LA MERAVIGLIOSA NOVELLA - OH, WHAT WONDERFUL
TIDINGS
 - 7.) FLORILE DALBE - I BIANCHI FIOR - THE WHITE FLOWERS
-

7 COLINDE / 7 ROMANIAN CAROLS

In amintirea unchiului meu Mircea Balint

Serban Nichifor
(1986)

1.) COLINDĂ DE FLORII / CAROL FOR PALM SUNDAY

LARGHETTO (♩ ≈ 60), poco rubato

CANTO PER LA DOMENICA DELLE PALMI

(Senza Sordino)

mp Cantabile, con semplicità

romb
n Sib

2
romboni

Tuba

Organo

11

Con Solinger

P 220

Con Sordino

Pesc

(Senza Soldino)

poco a poco calando

mp dce

(Con Sordina)

P Dolce

Sordino sempre pp sostenuto

Cenozoic PP *Syst. units*

Sordina $b\dot{d}$ \dot{d}

<u>sempre ff</u>	<u>Sostenuto</u>
	<u>Con Sordina</u>

$\overline{b-\theta} \quad \overline{\theta}$
sempre PP sostenuto

- 1 -

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BIBLIOTECA MUZICALA
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SUB. PRESTO (↓ ~ 180)

2.) COLINDITA / LITTLE CAROL / CANZONCINA PER NATALE

Handwritten musical score for the 'Tutti' section of 'The Marriage of Figaro' by Mozart. The score is for five brass instruments: Trbe in Sib (Soprano), Trbni (Alto), Tuba (Tenor), and two Trombones (1 and 2). The music is in 4/4 time, marked 'Senza Sordino' (without mutes), and features a 'f gao' (forte, gong) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings like 'fritmico' and 'simile'.

31

Trbe
in Sib

Trbni

Tuba

Handwritten musical score for measures 31-34. The score is for a brass section with four parts: Trbe in Sib (Soprano), Trbni (Alto), Tuba (Bass), and an unlabeled part (likely Tenor). The key signature is one sharp (F#). The time signature is 4/4. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also handwritten annotations like 'simile' and 'b' (flat) indicating specific instructions or corrections.

simile

Trbe in Sib

Trbni

Tuba

41

SUB. ESITANDO (♩ ≈ 104) sempre allargando.....

Trbe in Sib

Trbni

Tuba

Org.

G.P.

(Solo) in rilievo

(Solo)

sub. P poco pesante ma dolce

attacca subito

(8') (16')

P

≈ 30"
≈ 1'45"

3.) TREI CRAI DE LA RĂSĂRIT / THE THREE MAGI / CANTO DEI MAGI

MISTERIOSO, POCO RUBATO (♩ ~ 58)

Trbne 1 *Solo* *mp pioso, quasi parlando*

Org. (16, 8^a) *P dolce*

I/p *P dolce*

8^a

Trba 1 *51* *Solo* *Con Sordino* *mp pioso, quasi parlando*

Trbne 1 *(Via Sordino)*

Org. *(b)*

Trba 1 *poco a poco* *61* *rallentando...*

Trbne 2 *Con Sordino* *Solo* *mp pioso, quasi parlando*

Org. *(b)* *(N 145^{na})* *(~ 31)* *attacca subito*

4.) STEAUA SUS RĂSARE / THE STAR APPEARING ON HIGH.../

ANDANTINO (♩ ~ 74), molto tranquillo

Trbne 1 *Senza Sordino* *Solo* *SUL CIELO LA STELLA APPARE* *sempre mp dolce, molto espressivo*

Org. *II. Aeol. 8', F. 4'* *III. F. 8'* *sempre P dolce, poco marcato*

1 *Trbni*

2 *Trbni*

Org.

71

Senza Sordino

mp dolce, molto espressivo

poco allargando... a tempo

SOLO

mp dolce, molto espressivo

1 *Trbna 2 in Sib*

2 *Trbni*

Org.

poco allargando... 81 a tempo

SOLO

Senza Sordino

mf molto espressivo

poco

poco precipitando... poco allargando...

2

2

Trbna 1

Trbna 2 in Sib

Org.

attacca subito

5.) HM PLECHI SA COLINDAM/WE JUST WALK AND SING THE CAROLS
ANDIAMO IN GIRO COGL' AUGURI

SUB. Giocoso (dn98)

Handwritten musical score for Trombones (Tb) and Tubas. The score is for a 4-part ensemble. The top section is for Trombones in Soprano B-flat (Tb in Sib) and the bottom section is for Tubas. The music is in 2/4 time and features a series of rhythmic patterns and dynamics. The score is written on a system of staves with various musical notations including notes, rests, and dynamic markings.

Tb in Sib

1. *f* *seolo* *f* *gato* *in rilievo*

2. *mf* *staccatissimo*

3. *mf* *staccatissimo*

4. *mf* *staccatissimo*

Tubini

1. *f* *seolo* *f* *gato* *in rilievo*

2. *mf* *staccatissimo*

3. *mf* *staccatissimo*

4. *sfz* *sub. mf* *staccatissimo*

Tuba

1. *f* *seolo* *f* *gato* *in rilievo*

2. *mf* *staccatissimo*

3. *mf* *staccatissimo*

4. *sfz* *sub. mf* *staccatissimo*

91

f *gato, in rilievo*

poco ritardando...

1. *sub. mf staccatissimo*

SOLO

2. *sub. mf staccatissimo*

f *gato, in rilievo*

SOLO

3. *sub. mf staccatissimo*

f *gato, in rilievo*

SOLO

4. *sub. mf staccatissimo*

f *gato, in rilievo*

SOLO

1. *sub. mf staccatissimo*

f *gato, in rilievo*

SOLO

2. *sub. mf staccatissimo*

f *gato, in rilievo*

SOLO

3. *sub. mf staccatissimo*

f *gato, in rilievo*

SOLO

4. *sub. mf staccatissimo*

f *gato, in rilievo*

SOLO

Tuba

f *pesante*

Org. *poco pesante*

+ W. + Mixt.

Org.

BRILLANTE (J ~ 86)

I. SOLO

ff veloce

101

poco a poco allargando

Org. $\frac{4}{4}$ $\frac{v}{27''}$ $\frac{v}{4'45''}$ *attacca subito*

+W. Tutti

6.) O, CE VESTE MINUNATĂ / OH, WHAT WONDERFUL TIDINGS /
O, LA MERAVIGLIOSA NOVELLA

MAESTOSO (♩ = 62)

1. $\frac{4}{4}$ *ff Solenne, in rilievo*

2. $\frac{4}{4}$ *ff Solenne, in rilievo*

Trbe n Sib *ff Solenne*

4. *ff Solenne*

1. *ff Solenne*

2. *ff Solenne*

Trbni *ff Solenne*

4. *ff Solenne*

Tuba *ff Solenne*

-W. *ff Solenne, quasi Campana*

Org. *Org. Pieno*

Pos. 16' *bien marcato*

in rilievo

poco a poco *Slargando*....

111

Trbe in Sib

Trbni

Tuba

Org.

6/4

4/4

attac
subit

7.) FLORILE DALBE / THE WHITE FLOWERS /

ALLEGRO CON SPIRITO (♩ = 144)

I BIANCHI FIOR

Trbe in Sib

Trbni

Org.

f dolce, in rilievo

f dolce, in rilievo

f dolce, in rilievo

f dolce, in rilievo

f dolce, poco marcato

Fond. 8'4'

121

poco ritardando ----

1. *Solo*
 Trbe in Sib *f dolce, in rilievo*
 2. *Solo*
 3. *ff*
 4. *f dolce, in rilievo* *molto*
 1. *Solo*
 Trbui *f dolce, in rilievo*
 2. *Solo*
 3. *f dolce, in rilievo* *molto*
 4. *ff*
 Tuba *ff*
 Org. *+W.* *molto*

A Tempo (♩ = 144)

1. *ff*
 Trbe in Sib *ff*
 2. *ff*
 3. *ff*
 4. *ff*
 1. *Solo* *ben ff in rilievo*
 2. *Solo* *ben ff in rilievo*
 3. *Solo* *ben ff in rilievo*
 4. *Solo* *ben ff in rilievo*
 Tuba *ff*
 Org. *ff sonoro*

131 poco slentando...

Trbe
u Sib

Trbni

Tuba

Org.

+Tp. 8'4'

GRANDIOSO (♩=80) molto allargando..... (♩=40) SUB. ALLEGRO (♩=114)

Trbe
u Sib

Trbni

Tuba

Org.

SOLO

ff sonoro

sfz

possible

secco

ff deciso

ff ben marcato

Tutti G.O.

(General Tutti)

fff (Tutti)

ohne Principales

Cb. Anches Tutti

Suban Nicholas

Segnalazione d'Onore, Trento-1993

AVE MARIA

302/376
Serban NICHIFOR
(1987)

Adagio (♩ = 54) molto cantabile

- Mamei mele -

poco a poco allargando

Soprano
Solo
(Coro)

Organo

S.

Org.

S.

Org.

S.

Org.

S.

Org.

(+ Solo)

f

S. *San - cta Ma - ri - a Ma - ter De - i*

Org. *mf*

S. *o - ra pro no - bis pec - ca - to - ri - bus nunc et in*

Org. *f* *mf*

poco a poco allargando

S. *ho - ra mor - tis me stae -*

Org. *mp* *p*

molto allargando

S. *no stae. A - A - men*

Org. *mp* *3P* *bP*

(25')

Brescia, 30-VIII-1987

SFINTE DOMINIC

Suban Nirkhif

DOLCISIMO E SEMPLICE

GMP (N 120)

S.
(Bambini)

1) Sfin-te Do-mi-nic, noi as-tăzi Ne ru-găm l-al tău al-ter
2) Pe po-nest ai fost e-xem-ple Te ai păs-tat me-nu în vor
3) Ai în-bat ut u-mu-lu-tă Pe i-lus na-ai tău pe-ni
4) Tu ne-ai pa-tron tu ce-nece Ești a-pron-pe de i-lus

Organo

S.

Fa- din ce-nu-i să co-bor-ne Pen-tu totu lu-mi-nă, nar!
Eu fer-tul ti-a fost un tem-ple i-ni-mă ti-a fost al-ter
Ai fost ta-re în ce-din-tă Ai un-mat har-nu pe spi-rit
Lă-gă tre-mul Prea-ur-ra-tă Ești fe-ră-ce de ne-spi-rit

Org.

S.

Refren
Noi co-pi-i toți, do-rim Ce să mer-gem pe-a ta ur-mă

Org.

S.

Pe i-lus ce să-l slu-jim Pe-nă-n cli-pa cea din ur-mă.

Org.

poco allargando

4.

Handwritten musical score for a vocal and piano piece. The score is in G major (one sharp) and 4/4 time. The tempo is *poco allargando*. The vocal line is on a single staff with lyrics "Pi-nă-mă-chi-pa cea din ur-mă". The piano accompaniment consists of two staves. The piece ends with a double bar line and a repeat sign.

22 - 211 - 1987

**SFİNTE DOMINIC
SAN DOMENICO****per Soprano (Bambini) ed Organo (ossia Piano)**

Serban Nichifor

22-XII-1987

Dolcissimo e Semplice

♩ = 66

(in 2)

poco rall.

mf

♩ = 66 *mf*

a tempo

1. Sfin - te Do - mi - nic, noi as - tazi Ne ru - gal l'al - tau al
2. Pe - pa - mant ai fost - e - xem - plu, ti'ai pas - trat me - reu in - har
3. Ai iu - bit cu u - mi - lin - ta Pe - I - sus si'ai tai - pa - rinti
4. Tu ne esti pa - tron in ce - ruri Esti a - proa - pe de I - sus

Fa din ce - ruri sa co - boa - re Pen - tru toti lu -
 Su - fle - tul ti'a fost un tem - plu I - ni - ma ti'a
 Ai fost ta - re in cre - din - ta Ai ur - mat me -
 Lan - ga tro - nul Prea - cu - ra - tei Esti fe - ri - ce

- mi - na, har! Noi co - pi - ii toti do - rim Ca sa mer - gem
 fost al - tar
 - reu pe sfinti
 de - ne - spus

pe'a ta ur - ma Pe I - sus ca sa'l slu - jim Pa - na'n cli - pa

cea din ur - ma. Pa - na'n - cli - pa - cea din ur - - - ma!

poco rall. allargando *f*

— 22-XII-1987

Durata: ~ 5'30"

LUMINĂ LINĂ

Motto:
 "Nu pricep, Curată,
 nici oamenii, nici îngerii..."
 Dimitrie Suceveanu (1816-1898)

Serban Nichifor
 (28-IX-1-X-88)

ADAGIO RELIGIOSO (♩ ~ 60)

Violoncello

Pianoforte

Violoncello: 3/4, *Sul Re*, *P doloroso, poco rubato*, *mf*, *Pizz.*, *PP vibrato e leggero*

Pianoforte: *PP leggero*, *PPP eco*, *Ped. l.v.*

Vlc.

Pf.

Vlc.: 2/4, 3/4, *poco*

Pf.: *81*, *11*, *celeste, poco in rilievo*, *(Loco)*, *Ped. l.v.*

Vlc.

Pf.

Vlc.: *Arco*, *mp doloroso, molto espressivo*, *3*, *2*, *4*

Pf.: *81*, *sempre P dolce e semplice*, *(sempre Ped. l.v.)*

Vlc.

Pf.

Vlc.: *21*, *3*, *4*, *3*, *2*

Pf.: *(sempre Ped. l.v.)*

Handwritten musical score for Violoncello (Vlc.) and Piano (Pf.) in 3/4 time. The score is divided into three systems. The first system is marked *P dolce e ritmico* and *pas*. The second system is marked *mp molto espressivo, in rilievo* and *piu*. The third system is marked *mf Cantabile, in rilievo* and *poco*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Vlc. *molto* 18
 Pf. 54
 Vlc. *MOLTO APPASSIONATO* *poco a poco allargando*
 Pf. *ff ben sostenuto* *ben f pesante*
 Vlc. *(sempre allargando)* *Sub. LONTANO MA ANIMATO (♩ ~ 84), MISTERIOSO*
 Pf. *glissando dolce* *sub. PPP immateriale* *poco* *sub. PP leggero e ritmico, poco in rilievo*
 Vlc. *poco a poco precipitando* *(sempre Ped. l.v.)*
 Pf. *molto* *PP* *molto*
 Vlc. *ALLEGRO (♩ ~ 120)* *sempre poco a poco precipitando*
 Pf. *ff secco, poco a poco decrescendo* *p dolce* *(non tremolo)*
 (Senza Ped. l.v.) *sempre Ped. l.v. al Fine*

(sempre precipitando)----->

Vlc. *mp* *PP vibrato* *molto*

Pf. *(sempre P)* *(sempre Ped. l.v.)* *P* *molto*

VIVACE (♩ 164) SUB. LARGO E MISTERIOSO (♩ 40), poco a poco allargando-----

Vlc. *molto* *rfz* *sub. P* *liscio*

Pf. *molto* *rfz* *l.v.* *PP eco* *l.v.*

(sempre Ped. l.v.)

SENZA RIGORE, QUASI CADENZA (♩ 54)

Vlc. *poco flautando* *sempre sul Do* *PP misterioso, come una ombra* *Pizz.* *3/4*

Pf. *(l.v.)* *(sempre Ped. l.v.)*

Vlc. *3/4* *G.P.* *G.P.* *PPP*

Pf. *(l.v.)* *(sempre Ped. l.v.)* *G.P.* *G.P.* *mp marcato* *P*

Vlc. *Arco* *ppf* *doloroso* *poco a poco morendo* *G.P.*

Pf. *(8v)* *(sempre Ped. l.v.)* *121* *8v* *PP eco* *(l.v.)* *G.P.*

Durata : n 5'30"

In amintirea Maestrului Serafim Antropov

313/376
Motto: "Nu pricep, Curat,
nici oameni, nici ingeri...
Dimitrie Suceveanu (1816-18)

Serban Nichifor
(28-IX-1-X-88)

LUMINĂ LINĂ

ADAGIO RELIGIOSO (Largo)

Con sordino

p doloroso, poco rubato *mf*

pp vibrato *ppp*

Pizz. *pp* vibrato *ppp*

Arco

Cr. in Do (ossia Vla Solo)

Pizz. *p* vibrato, poco in rilievo

Pizz. *p* vibrato, poco in rilievo

disce

Cr. in Do (ossia Vla Solo)

(con sord.) mp doloroso, molto espressivo, in rilievo

p dolce e semplice

p dolce e semplice

Pizz. *p* dolce e semplice

poco *p* dolce e semplice

pp disce e vibrato

Handwritten musical score for the first system of "Criminali" by Rossini. The score includes parts for Cr. in Dof, Vlna Solo, Vmo I, Vmo II, Vla, Vlc, and Cb. The key signature is one flat (B-flat), and the time signature is 4/4. The first measure is marked with a box containing the number 21. The score features various musical notations including triplets, slurs, and dynamic markings like "poco", "p dolce", and "vibrato".

Handwritten musical score for the first system of "F. in Do" by J. S. Bach. The score is for a 5-part setting: Flute (Fl.), Violin I (Vno I), Violin II (Vno II), Viola (Vla), and Cello/Double Bass (Cb.). The key signature is one sharp (F#), indicating D major. The time signature is 2/4. The score is written on five staves. The Flute part starts with a treble clef and a key signature of one sharp. The Violin I and II parts start with treble clefs. The Viola part starts with an alto clef. The Cello/Double Bass part starts with a bass clef. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The first measure of the Flute part is marked "mp" and "dolce e cantabile". The first measure of the Violin I part is marked "mp" and "dolce". The first measure of the Viola part is marked "mp" and "dolce". The first measure of the Cello/Double Bass part is marked "p" and "dolce e vibrato". The score is written in a clear, legible hand.

Handwritten musical score for "F. in D" by Rossini. The score is written for Violins I & II, Viola, Violoncello, and Contrabasso. The time signature is 3/4. The key signature is one sharp (F#). The score includes various musical notations such as triplets, slurs, and dynamic markings like "poco". The score is divided into four measures, with the first measure starting with a 3/4 time signature and the subsequent measures having a 2/4 time signature. The score is written in a handwritten style with some corrections and annotations.

[illegible]

Tr. in Do
Vla
Solo)
Vno I
Vno II
Vla
Vlc.
Cb.

41

Senza Sordino

Sonoro. f

2
4
Sonoro

The image shows a handwritten musical score for a woodwind quintet, specifically measures 40, 41, and 42. The parts are arranged vertically: Flute in C (Tr. in Do), Violin I (Vno I), Violin II (Vno II), Viola (Vla), Violoncello (Vlc.), and Contrabass (Cb.). Measure 40 is marked with a '41' in a box. Measure 41 is marked 'Senza Sordino' and 'Sonoro. f'. Measure 42 is marked '2', '4', and 'Sonoro'. The score includes various musical notations such as notes, rests, and dynamic markings. The handwriting is in ink on a piece of paper with horizontal lines.

Handwritten musical score for "L'aria di Rossia Vln Solo". The score is written for Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vlc.), and Contrabasso (Cb.). The key signature is one flat (B-flat), and the time signature is 2/4. The score is marked with a forte dynamic (f) and includes the instruction "Sonoro". The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some handwritten annotations and markings, such as "3" and "4" above certain measures, and "3" and "4" below the staff. The score is written on a single system of five staves.

Handwritten musical score for a symphony, measures 49-51. The score includes staves for Flute (Fl.), Violin I (Vno I), Violin II (Vno II), Viola (Vla), Violoncello (Vlc), and Contrabass (Cb). The key signature is one flat (B-flat), and the time signature is 3/4. The score is marked "molto" and features various musical notations including slurs, accents, and dynamic markings. A box labeled "51" is present above the Flute staff.

MOLTO APPASSIONATO

poco a poco allargando

Cr. in Do
ossia Vln
Sola)

Vno I

Vno II

Vla

Vlc.

Cb.

ff ben sostenuto

2

4

3

(sempre allargando) 61 *cuvrez* SUB. LONTANO MA ANIMATO (♩=84),
MISTERIOSO

Cr. in Do
ossia Vln
Sola)

Vno I

Vno II

Vla

Vlc.

Cb.

disperato

sub. PP leggiero, poco in rilievo

sub. PP leggiero, poco in rilievo

sempre glissando

sub. PPP immateriale

sub. PP leggiero e ritmico

disperato

Pizz.

poco

poco a poco precipitando

71

Cr. in Do
ossia Vln
Sola)

Vno I

Vno II

Vla

Vlc.

Cb.

molto

molto

molto

ALLEGRO (♩ N 120)

Sempre poco a poco precipitando

81

Cr. in Do
(ossia Vln Sola)

Vno I

Vno II

Vla

Vlc.

Cb.

pp

p

poco a poco decrescendo

P dolce

poco a poco decrescendo

P dolce

poco a poco decrescendo

P dolce

nv ff poco a poco decrescendo

(sempre precipitando)

P dolce

91

Cr. in Do
(ossia Vln Sola)

Vno I

Vno II

Vla

Vlc.

Cb.

pp vibrato

molto

mp

molto

molto

molto

molto

VIVACE (♩ N 164)

SUB. LARGO E MISTERIOSO (♩ N 40) poco a poco allargando

101

Cr. in Do
(ossia Vln Sola)

Vno I

Vno II

Vla

Vlc.

Cb.

molto rffz

sub. P liscio

secco

Pizz.

pp eco

sub. ppp immateriale

sub. ppp immateriale

sub. ppp immateriale

(arco ad libitum)

sub. ppp immateriale

molto rffz

SENZA RIGORE, QUASI CADENZA (♩ = 54)

Tr. in Do
ossia Vlna
Sola)

PP misterioso, come ombra, ma in rilievo

Vno I

Vno II

Vla

Vlc.

Cb.

PPP

4/4

3/4

Tr. in Do
ossia Vlna
Sola)

PP esitante

PPP vibrato

Vno I

Vno II

Vla

Vlc.

Cb.

PPP

poco r.fz

vibrato

a punta d'arco

arco ad libitum

arco ad libitum

PPP

111

Tr. in Do
ossia Vlna
Sola)

PP doloso

sons d'écho

poco a poco

morendo

121

Arco

PPP eco

Pizz

PPP eco

PPP lontano, poi marcato

Vno I

Vno II

Vla

Vlc.

Cb.

PPP

Sibon Nishifer

Bucaresti - 28-IX-1988

(orchestrat: 14-X-1988)

"ANASTASIS"

Serban NICHIFOR

Esecutori

- Clarinetto in Si b + Crotalo (Sol #) / ossia Triangolo piccolo.
- Fagotto + Crotalo (Mi) / ossia Triangolo piccolo.
- Percussione: Vibrafono, Campane (Mi¹ + Mi²), Triangolo piccolo, Tam-tam.
- Pianoforte.
- Chitarra + Sonagli sospesi
- Violino + Crotalo (Fa #) / ossia Triangolo piccolo.
- Violoncello + Crotalo (Si) / ossia Triangolo piccolo.

Explications des signes

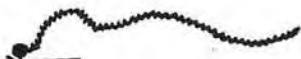
- module sonore qui se répète de façon continue dans le tempo indiqué dans la cassette.



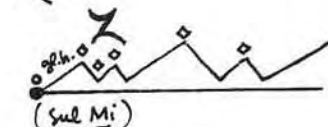
- module sonore qui se répète de façon discontinue dans le tempo indiqué dans la cassette.



- groupe de sons exécutés "presto possibile".



- son ayant une durée proportionnelle avec la longueur de la ligne horizontale.



- gamme quasi-chromatique suivant le profil irrégulier suggéré par la ligne ondulatoire.



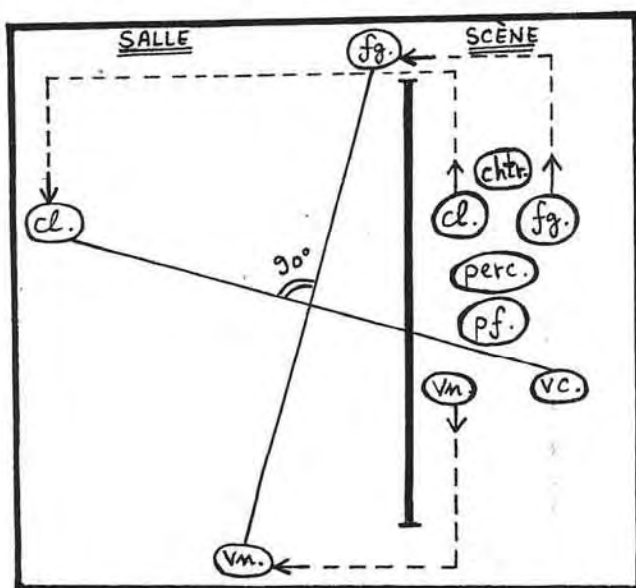
- trémolo très rapide, mais sans rythme précis.

- glissando quasi-improvisando sur les sons harmoniques de la fondamentale (corde) indiquée.

- glissando quasi-improvisando réalisé sur les cordes du piano (dans le registre indiqué dans la partition) avec une chaînette métallique.

- déroulement temporel libre - séquence "rubato" (senza misura)

- signe pour le clarinettiste, pour le bassoniste et pour le violoniste qui quittent la scène et se dispersent dans la salle, dans un emplacement quadraphonique en rapport avec le violoncelliste:



Maestrului Mihai Brediceanu

Durata: ~ 10'30"sc
Ansamblului "Archaeus"

P.A.A. - 9-X-1989, Ateneul Român

Serban Nichifor
(1989)

ANÁSTASIS

MISTERIOSO (♩ = 66)

Clarinetto in Sib 4

Fagotto 4

Vibrafono

Δ piccolo

Pianoforte

Chitarra accordatura

Violino

Violoncello

PPP immateriale

PPP vibrato dolce

sempre PPP immateriale e liscio

Handwritten musical score for a symphony orchestra. The staves are labeled as follows:

- Cl. (Clarinet)
- Fg. (Flute)
- Vibf. (Vibraphone)
- 1 picc. (Piccolo)
- Pf. (Piano)
- Chtr. (Chamberlain)
- Vn. (Violin)
- Vc. (Violoncello)

The score includes various musical notations and dynamic markings:

- Cl.:** A single note with a slur and the marking *ppp immateriale*.
- Chtr.:** A series of notes with a slur and the marking *vibrato dolce*. Below the staff, it says *sempre ppp immateriale e liscio (arco ad libitum)*.
- Vc.:** A series of notes with a slur and the marking *ppp lontano*. There is also a marking *Arco* and a circled *Pizz.* (Pizzicato).

A boxed section of the Chtr. staff is highlighted with a large arrow pointing to the right. The boxed section contains the following notation:

- A measure with a tempo marking *♩ = 88*.
- A series of notes with a slur and the marking *ppp*.

Cl. $\text{F}\sharp$

Fg. C

Vibf. C Con Motore ff violento lv.

Δ picc. C ppp immateriali lv.

Pf. C

Chtr. C

Vn. C Arco

Vc. C Pizz Arco Pizz

ppp quasi Campana N 100

pp profonda

Cl.

Fg.

Vibf. (l.v.)

Δ picc.

Pf.

Chtr.

Vn. (-)

Vc.

7 l.v.
PPP immateriale

(l.v. 100)
PPP
(84)

(Arco) (Pizz) (Arco)

Cl.

Fg.

Vibf. ff sonoro, quasi grido

Pf.

Chtr.

Vn. (-)

Vc.

ff sonoro, quasi grido

ff violento

(l.v. 88)
dal niente
gliss. vibrato
PPP

poco a poco crescendo

(Pizz) (Arco)

Cl. **21**

Fg.

Vibf. (l.v.)

Pf. **pp** (*♩* ~ 100) (8v)

Chtr. **pp** (*♩* ~ 88)

Vn. (♩)

Vc. *P cantabile, quasi parlando*

Cl.

Fg.

Vibf. *ff violento*

Δ picc. *pp dolce*

Pf. **pp** (*♩* ~ 100) (8v)

Chtr. **pp** (*♩* ~ 88)

Vn. (♩)

Vc. *Pizz.* *Arco* *Pizz.*

Handwritten musical score for a symphony, page 31. The score includes staves for Clarinet (Cl.), Flute (Fg.), Vibraphone (Vibf.), Piano (Pf.), Chorus (Chtr.), Violin (Vm.), and Viola (Vc.). The music is in 4/4 time. The score features various musical notations, including triplets, slurs, and dynamic markings. A large box highlights a section of the Piano part, and another box highlights a section of the Chorus part. The score is written in a handwritten style with some corrections and annotations.

Cl.

Fg.

Vibf. (l.v.)

Pf.

Chtr.

Vn.

Vc.

Pizz

Arco

Cl. 41

Fg.

Vibf.

Δ picc.

Chtr.

Pf.

sempre PP lontano e liscio

Vn.

Vc.

ff violento

Handwritten musical score for "L'Espresso" by Luciano Berio. The score is on ten staves. The top three staves are for Celesta (Cl.), Fagotto (Fg.), and Vibrafono (Vibf.). The bottom four staves are for Piano (Pf.), Contrabasso (Chtr.), Violino (Vm.), and Violoncello (Vc.). The score includes various musical notations such as notes, rests, and dynamic markings. A large black arrow points from the Piano staff to the right. A box labeled "PP (2nd)" is placed over the Contrabasso staff. The score is marked with "ff sonoro, quasi grido" at the top right and "ff sonoro, quasi grido" at the bottom right. The score is written in a handwritten style with some corrections and annotations.

Handwritten musical score for a symphony orchestra. The score includes staves for Clarinet (Cl.), Flute (Fg.), Vibraphone (Vibf.), Contrabass (Chtr.), Piano (Pf.), Violin (Vn.), and Viola (Vc.). The score is written on a grid background.

Key markings and annotations include:

- Cl.:** *sempre PP liscio, poco vibrato e legatissimo*
- Fg.:** *sempre PP liscio, poco vibrato e legatissimo*
- Vibf.:** *(l.v.)*
- Chtr.:** *(l.v.)*
- Pf.:** *poco a poco crescendo*
- Vn.:** *(8v)*
- Vc.:** *(8v)*

The score features various musical notations, including notes, rests, and dynamic markings. A large black box highlights a section of the piano part, and a smaller box highlights a section of the vibraphone part. The score is written on a grid background.

Cl. (•)

Fg. (b₂)

Vibf. *l.v.*
ff violento

Pf. *poco a poco crescendo*

Chtr. *→*

Vn. (8^a)

Vc. *mf*

Cl. (•)

Fg. (b₂)

Vibf. (l.v.)

Δ picc. *P dolce* (l.v.)

Chtr. *→*

Pf. *mp* (8^a) *mp* (8^a) *mp* (8^a)

Vn. (8^a)

Vc. *mf ardente, molto vibrato*

61

Cl. *P liscio*

Fg. *P liscio*

Vibf. *ff violento*

Pf. *mp* *(J=100)* *(84)*

Chtr.

Vn.

Vc.

Cl. *poco*

Fg. *poco*

Vibf. *(l.v.)*

Δ picc. *mp dolce* *(l.v.)*

Chtr.

Pf. *poco a poco crescendo* *mf* *(J=100)* *(84)* *mf ardente, molto vibrato*

Vn.

Vc.

poco a poco animando

71 *mp deciso* *poco*

ff *violento* *l.v.* *mp deciso* *poco*

Cl. *mp deciso* *poco*

Fg. *mp deciso* *poco*

Vibf. *ff* *violento* *l.v.* *mp deciso* *poco*

Chtr. *mf* *(♩ 100)* *mf* *(♩ 100)*

Pf. *mf* *(8v)* *mf* *(8v)*

Vn. *mf* *(♩ 100)* *mf* *(♩ 100)*

Vc. *mf* *(♩ 100)* *mf* *(♩ 100)*

(♩ 72) sempre animando

Cl. *mp* *poco a poco crescendo*

Fg. *mp* *poco a poco crescendo*

Vibf. *(l.v.)*

Chtr. *mf* *(♩ 120)* *poco a poco crescendo*

Pf. *poco a poco crescendo* *f* *(8v)*

Vn. *f* *deciso*

Vc. *f* *deciso*

(♩ n 78) sempre animando

f *molto* *ff sonoro*

Cl. *f* *molto* *ff sonoro* *pass.*

Fg. *f* *molto* *ff sonoro* *pass.*

Vibf. *f* *molto* *ff sonoro* *ff violento*

Chtr.

Pf. *poco a poco accelerando* *(♩ n 100 → 130)* *poco a poco crescendo*

(♩ n 130)

Vn. *ben f*

Vc. *ben f*

RISOLUTO *(♩ n 84) sempre precipitando*

sffz sub. fluido e veloce (mormorando) *quasi glissando (presto possibile)*

Cl. *81* *sffz* *quasi glissando (presto possibile)*

Fg. *sffz* *quasi glissando (presto possibile)*

Vibf. *lv* *sub. mf fluido e veloce (mormorando)*

Chtr. *sffz* *lv* *sempre f* *sffz* *lv* *sffz* *lv* *sffz* *lv* *sffz* *lv* *sffz* *lv*

(♩ n 130) *simile*

Pf. *ben f* *(84)*

Vn. *(84)* *sempre ben f*

Vc. *sempre ben f* *(84)*

(♩ ~ 98) sempre precipitando -

Cl. *mf*

Fg. *mf*

Vibf. (l.v.)

Chtr. *X* (tremolo irregolare) *sempre f*

Pf. *sempre Barre (C)*

Vn. *simile*

Vc. *simile*

(♩ ~ 112) sempre precipitando

Cl. *mf* **91**

Fg. *mf*

Vibf. *ff* *violento*

Chtr. *X*

Pf. *ff* *violento*

Vn. *(8v)*

Vc. *(8v)*

(♩ ~ 130)

(♩126) sempre precipitando

Cl.

Fg.

Vibf.

Chtr.

Pf.

(8v)

molto espressivo

Vn.

Vc.

molto espressivo

(♩138) sempre precipitando

Cl.

Fg.

Vibf.

Δ picc.

Pf.

Chtr.

Vn.

Vc.

mf sonoro

poco a poco

crescendo

(♩=150) sempre precipitando

101

Cl. *mf*

Fg. *mf*

Vibf. (l.v.)

Chtr. *f* *Barré glissando quasi improvvisando*

Pf. *ff* *(8v)* *poco a poco*

Vn. *ff*

Vc. *ff*

nv n3 vn

SCORREVOLE (♩=160/♩=80), sempre precipitando

Cl. *mf*

Fg. *mf*

Vibf. *ff* *Violenta* *3* *l.v.*

Chtr. *f* *più f*

Pf. *accelerando* *ff* *presto possibile* *(8v)*

Vn. *ff*

Vc. *ff*

nv n3 vn

(dn 90) sempre precipitando

Handwritten musical score for measures 90-95. The score includes staves for Clarinet (Cl.), Flute (Fg.), Vibraphone (Vibf. (l.v.)), Chimes (Chtr.), Piano (Pf.), Violin (Vm.), and Viola (Vc.).

Measure 90 is marked with a box containing the number 111. The Piano part is marked *ff* and includes the instruction *prestissimo* and *possibile*. A large black arrow points to the right across the Piano staff.

The Violin and Viola parts feature triplet patterns. The Chimes part has a wavy line indicating a tremolo or sustained sound.

(dn 96) sempre precipitando

Handwritten musical score for measures 96-100. The score includes staves for Clarinet (Cl.), Flute (Fg.), Vibraphone (Vibf. (l.v.)), Chimes (Chtr.), Piano (Pf.), Violin (Vm.), and Viola (Vc.).

Measure 96 is marked with a box containing the number 89. The Piano part is marked *poco a poco crescendo*. The Violin and Viola parts feature triplet patterns. The Chimes part has a wavy line indicating a tremolo or sustained sound.

The score concludes with a double bar line and a large black arrow pointing to the right.

(Dv104) sempre precipitando

Cl. *gliss. →*
 Fg. *ff quasi Sirena*
 Vibf. *ff (l.v.)*
 Chtr.

Pf. *ben ff presto possibile*
 (8v)

Vn. *ben ff*
 Vc. *ben ff*

TUMULTUOSO (Dv108), sempre affrettando

Cl. 121
 Fg. *molto*
 Vibf. *(l.v.)*
 Chtr. *ff*

Pf. *poco a poco crescendo*
presto possibile
ben ff violento

Vn. *sempre poco a poco crescendo*
 Vc. *sempre poco a poco crescendo*

MOLTO APPASSIONATO ($\text{♩} \sim 116$), sempre affrettando

A handwritten musical score for orchestra and strings. The staves are labeled Cl., Fg., Vibf., Chit., Taut., Pf., Vn., and Vc. The score includes various musical notations such as notes, rests, and dynamic markings like fff, ff, sfz, and sfff. There are also performance instructions written in Italian, such as "disperato", "violento", "più", "possibile", "secco", and "profondo". The score is divided into measures by vertical bar lines, and there are some annotations in parentheses like "(cluster)" and "(l.v.)". The handwriting is in black ink on aged paper.

Sub. LONTANO E DOLCE (♩ ≈ 74).

SEMPRE POCO RUBATO

131

Handwritten musical score for a symphony orchestra, measures 131-134. The score includes parts for Clarinet (Cl.), Flute (Fg.), Vibraphone (Vibf.), Triangle (Δ picc.), Tam-tam (Tamt.), Piano (Pf.), Chorus (Chtr.), Violin (Vn.), and Viola (Vc.). The tempo is marked "SEMPRE POCO" and "RUBATO". The key signature has one sharp (F#). The score features various musical notations including notes, rests, and dynamic markings like "pp", "p", and "l.v." (lento).

Cl.

Fg. *mp misterioso*

Vibf.

Δ picc.

Tamt.

Pf. *p poco marcato*

Chtr. *p poco marcato*

Vn. *p poco marcato*

Vc. *p poco marcato*

Boxed section:
p poco marcato
Come eco
~ 100 molto rubato

Cl.

Fg.

Vibf.

Δ picc.

Tamt.

Pf. *p poco marcato*

Chtr. *p poco marcato*

Vn. *p poco marcato*

Vc. *p poco marcato*

141

Cl. *Muta in Crotalo (ossia Δ picc)* *pp leggiero*

Fg. *pp leggiero*

Vibf.

Δ picc.

Tamt.

Pf. *p poco marcato*

Chtr. *poco marc.* *p* *poco marc.* *p* *poco marc.* *p*

Vn. *(sul Mi)* *pp fluido (arco ad libitum) quasi improvvisando* *poco* *p*

Vc. *poco a poco decrescendo* *perdendosi*

mp tranquillo

Cl. *mp tranquillo*

Fg. (Cl.) *mp tranquillo*

Vibf.

Δ picc.

Tamt.

Pf. *p poco marcato*

Chtr. *p poco marcato* *(sul Mi)* *pp fluido, quasi improvvisando*

Vn. *(-)* *pp* *p* *perdendosi*

Vc. *Arco* *pp* *p* *perdendosi* *mp tranquillo*

Cl. *151*

Fg. (Ct.)

Vibf.

Δ picc.

Tamt.

Pf.

Chtr.

Vn.

Vc.

p poco marcato

poco marcato (l.v.)

poco

Cl. *Muta in Crotalo* (ossia Δ picc.)

Fg. (Ct.)

Vibf.

Δ picc.

Tamt.

Pf.

Chtr.

Vn.

Vc.

(sul Mi)

Voce h.

p poco marcato (l.v.)

poco marcato (l.v.)

arco ad libitum

fluido, quasi improvvisando

Muta in Crotalo (ossia Δ picc.)

PP leggero

(San néel)

leggero

fluido, quasi improvvisando

PP

(↑) (sempre allargando)-----

Cl. (Ct.)

Fg. (Ct.)

Vibf.

Tamt.

Pf.

Chtr.

Vn.

Vc. (Ct.)

Senza Motore

mp semplice

p poco marc.

mp semplice

pp *p* *mp* *pp* *poco* *p*

161

Cl. (Ct.)

Fg. (Ct.)

Vibf.

Tamt.

Pf.

Chtr.

Vn.

Vc. (Ct.)

poco

poco marcato

pp *perdendosi*

Cl. (Ct.)
Fg. (Ct.)
Vibf.
Tamt.
Pf.
Chtr.
Vn.
Vc. (Ct.)

(81)

pp fluido, quasi improvvisando
(sul Mi)
pp leggiero

Muta in Crotalo
(ossia Δ prec.)

poco a poco allargando---

Cl. (Ct.)
Fg. (Ct.)
Vibf.
Tamt.
Pf.
Chtr.
Vn. (Ct.)
Vc. (Ct.)

171

eco
pp 3
piu
poco rite
pp 3
eco
pp 3
piu
poco rite

Cl. (Ct.) PP *leggiere* ① *(sempre allargando)* ①
 Fg. (Ct.) PP *leggiere*
 Vibf. *(l.v.) leggiere, poco in rilievo*
 Chtr. *sempre p* **Pianoforte**
 Pf. *Con Catinelle metalliche*
(l.v.) PPP Con dolcezza, come eco
(sempre Con Ped.)
 Vn. (Ct.) PP *leggiere*
 Vc. (Ct.) PP *leggiere*

(sempre allargando)
 Cl. (Ct.) ①
 Fg. (Ct.) ③
 Vibf.
 Chtr. *(l.v.)* *(l.v.)* *(l.v.)*
 Pf. *poco* *p dolce*
 Vn. (Ct.) ① ②
 Vc. (Ct.) ②

181

Cl. (ct.)

Fg. (ct.)

poco a poco perdendosi

poco a poco perdendosi

N

Camp.

Vibf.

Pf. PP poco a poco perdendosi quasi improvvisando

Chtr. (l.v.) (sul Mi) fluida

Vn. (ct.) poco a poco perdendosi

Vc. (ct.) poco a poco perdendosi

poco a poco perdendosi

~ 20"

Cl. (ct.)

Fg. (ct.)

PPP

PPP

Camp. (l.v.)

Vibf. (l.v.)

rfz (in rilievo)

rfz (in rilievo) perdendosi (naturale)

Pf. (l.v.)

Chtr. rfz Muta in Sonagli lontano (l.v.)

Vn. (ct.) (l.v.)

Vc. (ct.) (l.v.)

PPP

Muta in Violoncello

PPP

PPP lontano, nostalgico

calando

perd.

~ 30"

Bucuresti, 8-31-T-1939

DURATA: cca 8'

Șerban NICHIȚOR

POEM BIZANTIN (MESONÍKTION)

pentru
orchestră simfonică

ESECUTORI

- 2 Flauti (Flauto 2 muta anche in Flauto piccolo)
- 2 Oboi
- 2 Clarinetti in Si b
- 2 Fagotti

- 4 Corni in Fa
- 2 Trombe in Do
- 2 Tromboni

- Percussione: - I) Timpani, Triangolo piccolo, Sonagli sospesi;
 -II) Campane, Piatto medio;
 -III) Triangolo piccolo, 2 Piatti (medio e grande),
 Tam-tam.
- Arpa
- Celesta

- Archi (14/12/10/8/6)

NOTA BENE

- ⊗, ✕ = suono bianco (sunet alb)
- ✕ = tremolo irregolare (tremolo neregulat)
- ⌘ = cluster (conglomerat sonor)

✕ ——— ✕

11

Handwritten musical score for a symphony orchestra, page 11. The score is written on multiple staves, with the following instruments and parts indicated:

- Fag. $\frac{1}{2}$ (a2)**: Flute in C, second staff.
- I Δ picc.**: Piccolo, third staff.
- II Pto mediot.**: Piccolo, fourth staff.
- III Tamt.**: Tam-tam, fifth staff.
- Arpa**: Arpa, sixth staff.
- Vni I**: Violini I, seventh staff.
- Vni II**: Violini II, eighth staff.
- Vle**: Violoncelli, ninth staff.
- Vlc.**: Violoncelli, tenth staff.
- Cb.**: Contrabassi, eleventh staff.

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., P , $(lv.)$). The bottom of the page features a page number **-2-**.

poco a poco animando

21 ADAGIO RELIGIOSO (♩ 60)

3
4
1Fag. 1
2
(a2)Cr. 1
3Trbni 1
2

II Camp.

III Pto medio

III Taut.

Arpa

Vni I

Vni II

Vla

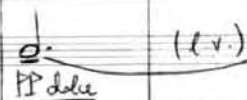
Vlc.

Cb.

Handwritten musical score for a symphony orchestra, page 21. The score is for "ADAGIO RELIGIOSO" in 4/4 time, with a tempo of 60 beats per minute. The tempo is marked "poco a poco animando". The score includes parts for Flute 1 and 2 (a2), Clarinet 1 and 3, Trumpets 1 and 2, Horns II and III, Trombones I and II, Tuba, Percussion (Pto medio, Taut.), Arpa, Violins I and II, Viola, Violoncello, and Contrabass. The score is written in G major and 4/4 time. The key signature has one sharp (F#). The score is marked with various dynamics including p, mf, mp, and pp. There are also markings for "SOLI" and "Pizz." (Pizzicato). The score is handwritten and shows signs of being a working draft.

31
2
43
4Fag. $\frac{1}{2}$ 

Cr.

Trbn. $\frac{1}{2}$ III
Tamt. $\frac{1}{4}$ 

Arpa



Cel.



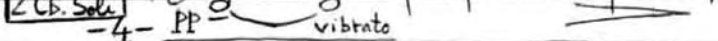
Vn. I



Vn. II



Vle. II



Vlc.



Cb.



Fl 1 $\frac{3}{4}$

Ob. 1 $\frac{3}{4}$

Cl. 2 $\frac{3}{4}$
in Bb

Cr. 1 $\frac{3}{4}$

Arpa

Cel.

Vni I

Vni II

Vle

Vlc

Cb.

2^a dolce

4^a dolce

3^a dolce

[solo]

AmP doloso, molto espressivo, sempre in rilievo

simile

(l.v.)

(sempre l.v.)

simile

[Tutti]

(Arco)

5 - PP liscio e vibrato

Handwritten musical score for measures 51-54. The score includes parts for Flute 1, Oboe 1, Clarinet 1, Bassoon 1, Cello 1, Cello 2, Cello 3, Cello 4, Cello 5, Cello 6, Cello 7, Cello 8, Cello 9, Cello 10, Cello 11, Cello 12, Cello 13, Cello 14, Cello 15, Cello 16, Cello 17, Cello 18, Cello 19, Cello 20, Cello 21, Cello 22, Cello 23, Cello 24, Cello 25, Cello 26, Cello 27, Cello 28, Cello 29, Cello 30, Cello 31, Cello 32, Cello 33, Cello 34, Cello 35, Cello 36, Cello 37, Cello 38, Cello 39, Cello 40, Cello 41, Cello 42, Cello 43, Cello 44, Cello 45, Cello 46, Cello 47, Cello 48, Cello 49, Cello 50, Cello 51, Cello 52, Cello 53, Cello 54, Cello 55, Cello 56, Cello 57, Cello 58, Cello 59, Cello 60, Cello 61, Cello 62, Cello 63, Cello 64, Cello 65, Cello 66, Cello 67, Cello 68, Cello 69, Cello 70, Cello 71, Cello 72, Cello 73, Cello 74, Cello 75, Cello 76, Cello 77, Cello 78, Cello 79, Cello 80, Cello 81, Cello 82, Cello 83, Cello 84, Cello 85, Cello 86, Cello 87, Cello 88, Cello 89, Cello 90, Cello 91, Cello 92, Cello 93, Cello 94, Cello 95, Cello 96, Cello 97, Cello 98, Cello 99, Cello 100.

61

Poco ANIMATO (No 66)

Handwritten musical score for a symphony orchestra, measures 61 through 84. The score includes parts for Flute 1, Oboe, Clarinet in B-flat, Bassoon, Cor Anglais, Trumpet 1, Trumpet 2, Arpa (Harp), Cello, Violin I, Violin II, Viola, Violoncello, and Contrabass.

The tempo is marked **Poco ANIMATO (No 66)**. The key signature is B-flat major (two flats). The time signature is 2/4.

Measure 61 is marked with a bracket and the number 61. Measure 84 is marked with a bracket and the number 84. The score features various musical notations including triplets, slurs, and dynamic markings such as *f* (forte) and *div* (divisi).

The instruments and their parts are:

- Fl. 1
- Ob.
- Cl. in Bb
- Fag.
- Cr.
- Trba 1 in D
- Trbn 1
- Trbn 2
- Arpa
- Cel.
- Vni I
- Vni II
- Vle
- Vlc.
- Cb.

The page number - 8 - is centered at the bottom.

Handwritten musical score for a symphony orchestra, page 9. The score is written in 3/4 time and features a key signature of one flat (B-flat). The instruments and parts are:

- Fl. 1 (a2)
- Ob. 1/2
- Cl. 1/2 (a2)
- Fag. 1/2 (a2)
- Ct. 1/2, 3/4
- Trba 1
- Trbn 1/2
- Arpa
- Vm I
- Vm II
- Vle
- Vlc
- Cb.

The score includes various musical notations such as notes, rests, and dynamic markings. A box labeled "71" is present in the upper right section. The bottom right corner contains a section labeled "Vms. 10" with a tempo marking "V 10". The page number "- 9 -" is centered at the bottom.

ff APPASSIONATO (1432) *molto allargando--*

Fl. 1/2 (a2) *ff*

Ob. 1/2 (a2) *ff*

Cl. 1/2 (a2) *ff*

Fag. 1/2 *ff*

Cr. 1/2/3/4 *ff*

Trbe 1/2 *ff*

Trbni 1/2 *ff*

II Camp. *f*

Arpa *ff* simile

Cel. *f poss.*

Vni I *ff*

Vni II *ff*

Vlc. I *ff*

Vlc. II *ff*

Cb. *ff*

- 10 -

(allargando) *malto* *3* *disperato* Sub. Immaterialo (♩ 84)

poco a poco precipitando...

Fl. 1/2 (a2) *disperato*

Ob. 1/2 (a2) *disperato*

Cl. 1/2 (a2) *disperato*

Fag. 1/2 (a2) *disperato*

Cor. 1/2 *disperato*

Trbe 1/2 *disperato*

Trbni 1/2 *disperato*

I Timp. *sffz*

II Camp. *sffz* (l.v.)

III P.Ho gr. Tamt. *sffz* (l.v.)

Arpa *sffz* (l.v.)

Cel. *sffz* (l.v.)

Vm I *gliss.* *sub PPP* *(sul La)*

Vm II *gliss.* *sub PPP* *(sul La)*

Vle *gliss.* *sub PPP* *(sul La)*

Vlc *gliss.* *sub PPP* *(sul La)*

Cb. *gliss.* *sub PPP* *(sul La)*

disperato *sub. PP poco marcato* - 11 -

poco in rilievo

E poco in rilievo

minaccioso

76

sempre precipitando

111

Handwritten musical score for orchestra, starting at measure 111. The tempo/mood is marked *sempre precipitando* (always accelerating).

Instrumentation and Parts:

- Picc. R. 1:** Piccolo, Right 1. Part 1 (a2).
- Ob. 1/2:** Oboe, 1/2. Part 1 (a2).
- Cl. 1/2 in Sib:** Clarinet, 1/2 in Sib. Part 1 (a2).
- Fag. 1/2:** Bassoon, 1/2. Part 1 (a2).
- Cr. 1/2 3/4:** Cor Anglais, 1/2 3/4. Part 1 (a2).
- Trbe 1/2:** Trumpet, 1/2. Part 1 (a2).
- Trbni 1/2:** Trombone, 1/2. Part 1 (a2).
- Timp.:** Timpani. Part 1 (a2).
- PH. m. g. Tamt.:** Piano Harp, m. g. Tamt. Part 1 (a2).
- Arpa:** Arpa. Part 1 (a2).
- Vm I:** Violin I. Part 1 (a2).
- Vm II:** Violin II. Part 1 (a2).
- Vle. 1/2:** Viola, 1/2. Part 1 (a2).
- Vlc.:** Violoncello. Part 1 (a2).
- Cb.:** Contrabasso. Part 1 (a2).

Key Features:

- The score is written in 1/2 time.
- The key signature is B-flat major (two flats).
- The tempo/mood is *sempre precipitando*.
- The score is marked with a large "a2" in the first measure of each part.
- The Arpa part is marked with a wavy line and the word "gliss" (glissando).

sempre precipitando - - - - - *Vivace* (♩ = 164)

Handwritten musical score for a symphony orchestra, featuring various instruments and dynamic markings.

Instruments and Parts:

- Fl. picc. Fl. 1**: Piccolo Flute 1
- Ob. 1/2**: Oboe 1/2
- Cl. 1/2 in b**: Clarinet 1/2 in B
- Fag. 1/2**: Bassoon 1/2
- Cr.**: Cymbals
- Trbe 1/2**: Trumpet 1/2
- Trbni 1/2**: Trombone 1/2
- I Timp.**: First Timpani
- III P.H. m. Tamt.**: Third Piano/Harp m. Tam-tam
- Arpa**: Harp
- Vni I**: Violin I
- Vni II**: Violin II
- Vle**: Viola
- Vlc.**: Violoncello
- Cb.**: Contrabasso

Dynamic Markings: *ff* (fortissimo), *secco* (dry), *molto* (very), *diviso* (divided).

Other Notations: *(a2)*, *(b)*, *(gloss)*, *(81)*, *(87)*, *3*, *4*, *5*, *6*, *7*, *8*, *9*, *10*, *11*, *12*, *13*, *14*, *15*, *16*, *17*, *18*, *19*, *20*, *21*, *22*, *23*, *24*, *25*, *26*, *27*, *28*, *29*, *30*, *31*, *32*, *33*, *34*, *35*, *36*, *37*, *38*, *39*, *40*, *41*, *42*, *43*, *44*, *45*, *46*, *47*, *48*, *49*, *50*, *51*, *52*, *53*, *54*, *55*, *56*, *57*, *58*, *59*, *60*, *61*, *62*, *63*, *64*, *65*, *66*, *67*, *68*, *69*, *70*, *71*, *72*, *73*, *74*, *75*, *76*, *77*, *78*, *79*, *80*, *81*, *82*, *83*, *84*, *85*, *86*, *87*, *88*, *89*, *90*, *91*, *92*, *93*, *94*, *95*, *96*, *97*, *98*, *99*, *100*.

Sub. 121 LARGO E MISTERIOSO
(♩. N 40)

Poco Più ANIMATO
(♩. N 52)

4
4

Fag. 1

[Solo]

P lontano, poco in rilievo

Arpa

Cel.

Vini I

Vini II

Vle

Vlc.

P poco marcato

immateriali

PPP

PPP

PPP

immateriali

PPP

P lontano, poco in rilievo

131

poco allargando ----

Fag. 1

Tamt.

Arpa

Cel.

Vni. I

(div. a 4)

Vni. II

(div. a 4)

Vle.

(div. a 4)

Vle.

Cb.

sempre PP discio (anc. ad lib.)

- 17 -

P

PP

[illegible]

Sarah Nicholson, Sacramento, 31-III-1989

Mamei mele

Șerban Nichifor

BUCURĂ-TE, REGINĂ

- coral -

Andantino molto cantabile (♩ ≈ 68)

Soprano Solo
ossia
Tenore Solo

Organo

mp dolce e semplice

S./T. *mf espressivo*

Bu - cu - ră - te Re - gi - nă -, Mai - ca Mi - lei și via - ță -,

Org.

S./T.

mîn - ă - ie - nea și nă - dej - dea noastră, bu - cu - nă - te ! Că - tre

Org.

S./T.

ti - ne strî - găm, sur - ghiu - ni - ți fi ai E - vei -, Că - tre ti - ne sus - pi -

Org.

S./T.
 Org.

S./T.
 Org.

S./T.
 Org.

S./T.
 Org.

S./T.
 Org.

*)
 ossia

Sutou Nichifor

Bucuresti, 27-29-IX-1989

Șuban Nichifor

LACRIMOSA

- Aux Jeunes Martyrs de la Révolution Roumaine - Décembre 1989 -

In memoria Tinerilor Martiri căzuți pentru Democrație - București, 22-25-XII-1989

LACRIMOSA

- coral -

Șerban Nichifor

Grave (♩ n 60)

Handwritten musical score for the piece "LACRIMOSA" by Șerban Nichifor. The score is written for a large ensemble, including vocal parts (Soprano, Alto, Tenor, Bass) and various instruments (Flute, Oboe, Campana, Pianos, Taut, Organ, Violins, Viola, Violoncello, and Contrabass). The tempo is marked "Grave (♩ n 60)".

The score is written in 4/4 time. The key signature is one flat (B-flat). The piece begins with a slow, somber mood, indicated by the "Grave" tempo marking. The vocal parts enter with a long, sustained note, followed by the instruments. The organ and piano parts provide a harmonic foundation, while the strings and woodwinds add texture and movement. The score includes various musical notations such as notes, rests, and dynamic markings (p, f, div.).

Instrument parts include:

- S. (Soprano)
- A. (Alto)
- T. (Tenor)
- B. (Bass)
- Flauto
- Oboe
- Campana I
- Piano II (Piano grande)
- Taut II
- Organ (ad libitum)
- Vni I (Violin I)
- Vni II (Violin II)
- Vle (Viola)
- Vlc. (Violoncello)
- Cb. (Contrabass)

Dynamic markings and other annotations include:

- p* (piano)
- f* (forte)
- div.* (divisi)
- simile* (simile)
- Pizz* (pizzicato)

The score is marked with a page number "1" at the bottom.

Handwritten musical score for a vocal and instrumental ensemble. The score is written on multiple staves, with lyrics in French and Italian. The tempo is marked *mp* (mezzo-piano).

Vocal Parts:

- S. (Soprano):** *La-cui-mo-sa Di-es il-la Qua-re-sur-get ex fa-vil-la Yu-di-can-dus*
- A. (Alto):** *La-cui-mo-sa Di-es il-la Qua-re-sur-get ex fa-vil-la Yu-di-can-dus*
- T. (Tenor):** *La-cui-mo-sa Di-es il-la Qua-re-sur-get ex fa-vil-la Yu-di-can-dus*
- B. (Bass):** *La-cui-mo-sa Di-es il-la Qua-re-sur-get ex fa-vil-la Yu-di-can-dus*

Instrumental Parts:

- Fl. (Flute):** *mp*
- Ob. (Oboe):** *mp*
- Camp. I (Cympantrum):** *mp*
- Ph. gr. II (Percussion):** *mp*
- Tamt. II (Tamtam):** *mp*
- Org. (Organ):** *mp*
- Vni I (Violini I):** *mp*
- Vni II (Violini II):** *mp*
- Vle (Viola):** *mp*
- Vlc. (Violoncello):** *mp*
- Cb. (Contrabasso):** *mp*

Lyrics:

La-cui-mo-sa Di-es il-la Qua-re-sur-get ex fa-vil-la Yu-di-can-dus

simile

Vanis.

Vanis.

11

S. *ho-mo re-us Hu-ic er-go par-ce De-us*

A. *ho-mo re-us Hu-ic er-go par-ce De-us*

T. *ho-mo re-us Hu-ic er-go par-ce De-us*

B. *ho-mo re-us Hu-ic er-go par-ce De-us*

mf
Pi-e Ye-su

Handwritten musical score for measures 11-14. The score is written on ten staves, each with a clef and a key signature of one flat (B-flat). The instruments are: Fl. (Flute), Ob. (Oboe), Clar. (Clarinet), Bass. (Bassoon), Vni I (Violin I), Vni II (Violin II), Vla (Viola), Vlc. (Violoncello), and Cb. (Double Bass). The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like *mp* (mezzo-piano). The score is written in a clear, legible hand.

Handwritten musical score for a symphony, measures 371-376. The score includes parts for voices (Soprano, Alto, Tenor, Bass), woodwinds (Flute, Oboe), strings (Violin I, Violin II, Viola, Violoncello, Contrabass), and keyboard instruments (Cembalo, Piano, Organ, Tuba).

Vocal Parts:

- Soprano (S.):
- Alto (A.): Do-mi-ne Do-na e-is ne qui em
- Tenor (T.):
- Bass (B.):

Instrumental Parts:

- Flute (Fl.):
- Oboe (Ob.):
- Cembalo (Cemb.):
- Piano (P):
- Tuba (Tub.):
- Organ (Org.):
- Violin I (Vni I):
- Violin II (Vni II):
- Viola (Vle):
- Violoncello (Vlc.):
- Contrabass (Cb.):

Measure numbers 371, 372, 373, 374, 375, and 376 are indicated at the bottom of the staves.

Handwritten musical score for a choral and orchestral work, measures 21 through 25. The score is written in G major (one sharp) and 4/4 time.

Vocal Parts (Soprano, Alto, Tenor, Bass):

- Measure 21: *mp* *La-cui-mo-so*
- Measure 22: *Di-es il-la*
- Measure 23: *Qua-re-sur-get*
- Measure 24: *ex fa-vil-la*
- Measure 25: *Yu-di-can-dus*

Instrumental Parts:

- Flute (Fl.):** Measure 21: *mp* *b* (flat). Measures 22-25: *b* (flat).
- Oboe (Ob.):** Measure 21: *mp* *b* (flat). Measures 22-25: *b* (flat).
- Clarinets (Cl.):** Measure 21: *b* (flat). Measures 22-25: *b* (flat).
- Trumpets (Tr.):** Measure 21: *b* (flat). Measures 22-25: *b* (flat).
- Trombones (Tbn.):** Measure 21: *b* (flat). Measures 22-25: *b* (flat).
- Organ (Org.):** Measure 21: *b* (flat). Measures 22-25: *b* (flat).
- Violins I (Vni I):** Measure 21: *mp* *b* (flat). Measures 22-25: *b* (flat).
- Violins II (Vni II):** Measure 21: *b* (flat). Measures 22-25: *b* (flat).
- Viola (Vla):** Measure 21: *b* (flat). Measures 22-25: *b* (flat).
- Violoncello (Vlc.):** Measure 21: *b* (flat). Measures 22-25: *b* (flat).
- Double Bass (Cb.):** Measure 21: *b* (flat). Measures 22-25: *b* (flat).

Other markings:

- Measure 21: *21* (circled), *mp* (mezzo-piano).
- Measure 22: *22* (circled), *mp* (mezzo-piano).
- Measure 23: *23* (circled), *mp* (mezzo-piano).
- Measure 24: *24* (circled), *mp* (mezzo-piano).
- Measure 25: *25* (circled), *mp* (mezzo-piano).
- Measure 25: *div.* (divisi), *unis.* (unison).
- Measure 25: *100* (100).
- Measure 25: *unis.* (unison).

poco precipitando

poco a poco calmando

S. *mf* ho-mo-re-us Hu-ic er-go par-ce De-us *f* Pi-e Je-su Do-mi-ne-

A. ho-mo-re-us Hu-ic er-go par-ce De-us Pi-e Je-su Do-mi-ne-

T. ho-mo-re-us Hu-ic er-go par-ce De-us Pi-e Je-su Do-mi-ne-

B. *mf* Hu-ic er-go par-ce De-us *f* Pi-e Je-su Do-mi-ne-

Fl. *mf* *f*

Ob. *mf* *f*

Camp. *mf*

Pho. gr. *mp*

Taut. *mp*

Org. *mf* *f*

Vni I *div.* *mf* *f*

Vni II *mf* *f*

Vle *mf* *f*

Vlc. *mf* *f*

Cb. *mf* *f*

-6-

A Tempo

(31) *mf*

S. *Do mi ne Do mi ne do-mi-ne-is ne qui*

A. *Pi-e Je-su Pi-e Je-su Pi-e Je-su Do-mi-ne ne qui*

T. *Pi-e Je-su Pi-e Je-su Pi-e Je-su Do-mi-ne ne qui*

B. *Re-qui*

(31)

Fl. *mf*

Ob. *mf*

Camp. I *mf*

Pkto gn. II *div.*

Tamt. II *P*

Org. *mp*

Vni I *mp*

Vni II *mp*

Vle *div. mp*

Vlc. *mp*

Cb. *div. mp*

mp

Grave (In 74)

4.) LACRIMOSA
- coral -

- coral -

Sarban Nichols

Handwritten musical score for "Te igitur" in G major, 4/4 time. The score is for SATB voices, Organ, and Solo voices. It includes lyrics in French and Latin. The score is divided into four systems. The first system starts with a key signature of one sharp (F#) and a 4/4 time signature. The second system has a key signature change to two flats (Bb, Eb). The third system has a key signature change to one flat (Bb). The fourth system has a key signature change to two flats (Bb, Eb). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like "p", "mp", "simile", "sempre", "ritmico", "poco marcato", and "sempre".

21 *mp* *< >*

SxT Solo (8) La-mi-ni-o-sa Di-es il-la Qua-re-tur-get ex-fa-vil-la Ju-di-ca-m-dus

Org.

SxT Solo (8) *meno precipitando* ho-mo-re-us *mf* Hu-ic-er-go par-ca De-us *f* Pi-e Je-su Do-mi-ne *meno calando*

Org.

A Tempo

SxT Solo (8) *mp* Pi-e Je-su Pi-e Je-su Pi-e Je-su Do-mi-ne *mp* do-na

Org.

meno a poco allargando

SxT Solo (8) e-is-re-qui-em, re-qui-em, A-men

Org.

41

(2'25" / 7'15")

(attacca subito)